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ABSTRACT

The result of the collaborative efforts of seven writing instructors and based in part on the Bay Area Writing Project, this writing guide is intended for teachers in grades one through six. In the first part, the first of four sections suggests instructional techniques and activities, includes student writing samples, and defines the writing process at the following developmental levels: prewriting, oral or written composing, responding, revising, editing, and evaluating. The second section presents a suggested grade level sequence and activities designed to incorporate other language arts curricula and writing genres. The third section discusses "power writing," a formula for expository writing, and the fourth section, focusing on response as the key to evaluation and assessment, suggests that there needs to be a balance both between peer and teacher evaluation and between primary trait, analytic, and holistic scoring. Recommending that students learn how one form of writing may better communicate their subject and purpose than another, the second part of the guide discusses forms that are appropriate for elementary students and suggests lessons for each grade level. Activities are presented for grades one through six in the following forms: first hand experience, story, essay, folklore, drama, and poetry. A selected bibliography is included, and a supplemental guide titled "Scope and Sequence for Writing Skills" is appended. (JD)

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SARATOGA UNION SCHOOL DISTRICT

WRITING GUIDE

Revised 2/87

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SARATOGA UNION SCHOOL DISTRICT
20460 FORREST HILLS DRIVE
SARATOGA, CALIFORNIA 95070
(408) 867-3424

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PREFACE

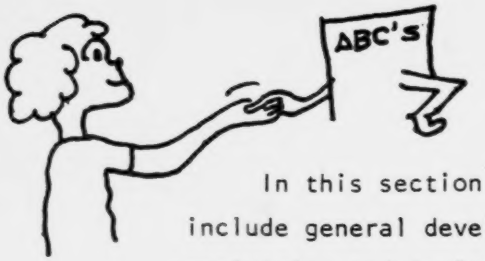
This guide is the result of desires, discussions, struggles and collaborative efforts of seven teachers in the Saratoga Union School District, who wanted to make formal their writing program. After years of workshops, individual curriculum development, experimenting and borrowing from many sources, these teachers felt a need to sit down together to document and to organize what they had learned about teaching writing. The Whitney Foundation supported the group with a grant to develop and publish a guide for teaching writing in first through sixth grade. The guide will be shared with all teachers in our district and with other teachers outside our district who share the same need or desire for a sequential writing program.

We expect the guide to be shared, evaluated and revised, and to include new ideas and activities for writing as they are developed.

U.C. Berkeley's Bay Area Writing Project is the dominant framework used. Included are ideas from J.E. Sparks' Power Writing, James Moffett's and Betty Jean Wagner's Student Centered Language Arts and Reading, K-13, the California State Handbook for an Effective Writing Program and many other resources which are listed in the bibliography. However, most of the activities and the decisions of how to organize the guide for teacher use came from the seven teachers.

Deciding how to present and show the integration of all or most of the aspects of writing was the hardest decision. After much hard work, the following guide has emerged. We hope you will participate in the evaluation by sending us your reactions to individual activities as well as to the over-all guide.

Boni Calder
Martie Connor
Joanne Crane
Mary Gardner
Lorraine Ordahl
Margo Pizzo
Barbara Wade



WRITING INTRODUCTION

In this section of the guide we will define the writing process, include general developmental levels, provide suggested techniques and activities and include students' writing examples. In the next section, we will provide suggested grade level sequence and activities to incorporate other language arts curricula and writing genre.

Successful writing programs at any grade level contain these essential points:

1. students have opportunities to write frequently, to improve freedom in writing;
2. students see writing as a skill which can be learned;
3. students see writing as a process -- prewriting, writing, evaluating and rewriting, revising or reformulating a piece of writing;
4. students write in a variety of modes and voices, and for a variety of audiences and purposes;
5. students improve the quality of their writing when they read and hear a variety of literary structures written by various authors;
6. students receive responses to their writing from a variety of readers;
7. students see writing as part of the thinking process;
8. students see the mechanices of writing as important to meaning and purpose. Mistakes are treated as a chance to learn and are treated within the context of a student's own writing;
9. students see writing as a valued activity, with many opportunities provided for recognition, and
10. students see writing as an integral part of every subject.

WRITING CONSISTS OF MANY STEPS.

1. PREWRITING includes any activity which gets students "warmed-up". Assigning a topic such as: "The most exciting thing I did this summer" isn't motivating enough, nor is announcing to the students, "This is creative writing time, write on anything you wish." Motivating or warming up to write (see prewriting) is a critical step and influences the quality of the written piece. Students will become better writers it they know and practice how to generate ideas for writing and how to continue to develop writing ideas once they get started.

2. ORAL OR WRITTEN COMPOSING is letting thoughts and language flow. At this step fluency and content are the main concerns. Correctness comes in the revision, rewrite step. For the best composing to occur, students need to write to a variety of audiences and for a variety of purposes. The composing should take many forms and modes and serve many functions.

In order for students to write with flexibility, they need to learn how to use the distinguishing features of the four major forms of discourse, i.e: A)Argumentation, B) Exposition, C) Description, and D) Narration, and how to combine the forms.

A. Students in 1-6 grades can write to convince a reader by establishing the truth or falsity of a proposition, i.e: argumentation.

B. They can write to explain the nature of an object, an idea, or a theme, using the methods of exposition: identification, definition, classification and analysis.

C. They can write to describe a scene or setting, carefully selecting details to support some purpose or point of view, using images which are concrete and clear, discreetly using words of color, sound and motion.

D. Also, they can write to interest and entertain, to recount an event or a series of events chronologically or according to a pre-conceived plot. Narration may exist by itself or be incorporated with description.

While the four types of composition may occur separately, they may also be combined. Students will become better writers when they can make choices based on the purpose and form their writing will take.

While students are learning the forms for writing, they can simultaneously learn the genre or categories into which written works are grouped, according to form, technique and convention. It is not important for 1-6 grade students to name the literary genre, but it is important that they understand that there are certain requirements for writing drama, poetry, ballad, biography, story, fable, myth, etc. Forms or structures which lend themselves to writing in the elementary classroom will be developed in later sections.

Students may write in any of the modes. After a field trip, children may write a log or notes; later they can turn these writings into a report for the class exposition or into a story, poem or imaginative monologue.

3. RESPONDING is giving feedback on what is written. One effective way of providing student writers with useful audience responses is by having groups of peers provide the student writers with reactions to early drafts of their writing. These comments serve to help writers clarify their ideas and purposes and to eliminate mechanical errors which block reader comprehension. Since good student writers rely heavily on revision as a means of clarifying and improving their writing, audience response to their writing is particularly valuable in the revision process. (See evaluation section).

4. REVISING is the step during which a writer "resees" and "rethinks" a piece of his/her writing many times while writing and rereading it, with special emphasis on how effectively the written material communicates his/her intent to the audience.

During this revising process, students and teachers need to consider such matters as unity, development, order, clarity, emphasis and word choice.

A. They also need to examine the work in terms of its organization and the possible need for reasons, examples or other supporting evidence.

B. They might consider adding further supporting information, qualifying details, concrete examples, sensory details or transitional words, phrases and sentences.

C. They might need to change the emphasis or focus of a statement or to insert arguments to meet possible objections to what they have said.

D. They might read their work aloud to discover possible misstatements, errors or sources of confusion.

E. They might reread their work to see if such matters as "how, where, what and when" of their statements have been adequately addressed. The degree to which they attend to all of these matters will, of course, depend on the skill and maturity of the students. In any event, revision is a recursive process taking place during writing, rewriting, reading and rereading.

A well-planned writing program provides instruction in the techniques of revision and opportunities for students to receive responses prior to revising what they have written. It is important to remember, however, that not all writing needs to be taken through the revision stage. Part of learning to revise is learning to decide which pieces of writing deserve or are ready for revision.

Much student writing, as mentioned earlier, should be done for the purpose of developing fluency or for reinforcing the learning of subject matter. The value of such writing is in having the student do it, not in producing a finished piece of writing. Therefore, it does not need to be carefully evaluated and revised, but the teacher may wish to give students credit for completing the writing exercises. However, it is important that students at all levels be taught that revision is an essential step in producing a piece of writing for an audience, and they should be given frequent opportunities to take pieces of writing through the revision stage.

5. EDITING is refining what was written. Editing may be divided into the following categories, which identify matters requiring attention during this refinement step of the writing process:

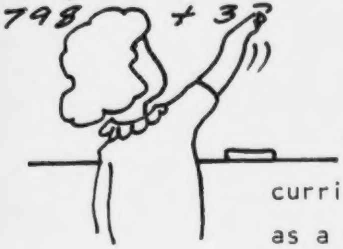
A. the conventions of writing-grammar, usage , capitalization, punctuation, spelling, paragraphing and syllabication;
B. diction, examining a piece of writing for appropriate, effective and precise word choices;
C. syntax, including adding transitions, changing sentence structure, and correcting awkward constructions;
D. accuracy of text - i.e. checking of quotations, dates, footnotes and tabular data;
E. proper manuscript form - margins, headings, subheads, paging, and
F. proof-reading and reading the work to ensure that what is on the page is what the writer intended to say.

It is helpful for students to practice the conventions of writing within the context of a writing assignment and then be asked to edit their own papers or other students' papers, looking specifically for those conventions they have been studying. Teachers can provide an editing checklist for students. (See evaluation section)

6. EVALUATING is valuing. Scoring samples of student writing should be central in efforts to evaluate writing, whether it is done on an individual or a group basis. It should be remembered that the scoring of writing samples will vary with the purpose of the evaluation. (See evaluation section).

If students are required to write daily, the teacher must make decisions about which assignments will be evaluated and how. Students may have many writing samples and assignments that go only as far as step two, composing other writing, that the teacher or student feels should go through the other steps, will end up in the final post-writing step of being published, displayed or sent home.

$xy^2 = \infty$ History and science...



WRITING ACROSS THE CURRICULUM - GENERAL CONSIDERATIONS

To be effective, a writing program must be incorporated in all curriculum areas. Teachers must be responsible for using writing as a means of learning in every subject and at all age levels. Students will develop writing skills more effectively when writing is treated as an integral part of the learning process. Furthermore, it is not enough for teachers merely to expect students to write; the skills involved must be taught!

Writing is a valuable tool for helping students learn and retain information in all content areas. Experiences with various kinds of writing in each content area can increase the students' mastery of course content. In the process of ordering thoughts while writing students arrive at a better understanding of the subject than they would have without the writing experience. Expressed another way, through writing, students can experience high levels of thinking, such as analysis, synthesis, application and evaluation. Writing, then, establishes a method through which students may express themselves, organize thoughts and information, communicate ideas and feelings and demonstrate an understanding of the subject matter.

Serving many useful purposes, student writing provides valuable information for the teacher about the students' abilities, progress, interests, attitudes, insights and values. When students write, they become involved in their own education and interested in what they are learning. If teachers establish a climate of trust, and frequently allow students to write for a variety of purposes and audiences, they will help students develop self confidence as writers.

Adapted from Handbook For Planning An Effective Writing Program,
California State Department of Education, 1982

WRITING ACROSS THE CURRICULUM - SUGGESTED ACTIVITIES

Some suggested classroom activities for implementing writing across the curriculum are outlined below. The lists are, of course, limited and teachers are urged to add to them. The lists have been prepared under two main categories--those for beginners and those for students studying specific subject areas.

ACTIVITIES FOR BEGINNERS

1. To help students make the transition from communicating through speaking to communicating through writing, this sequence of activities might be followed:
    - A. have students talk about their experiences, including such things as family trips, visits to interesting places, birthday parties and field trips;
    - B. elicit further oral responses with the help of pictures, drawings, classroom pets, holiday preparations, seasonal topics, collections and other similar stimuli;
    - C. record the students' responses, especially significant words or sentences;
    - D. through art activities, have students illustrate what was written;
    - E. display the illustrations together with the recorded words and sentences, and
    - F. help students learn the written symbol system of the English language, including the:
        - (1) alphabet
        - (2) formation of letters
        - (3) basic patterns of spelling, and
        - (4) basic conventions of the system in such areas as captitalization and punctuation
2. Dictation is a useful activity to help beginning students become aware of both the similarities and the differences between the written and the spoken language. Have students dictate individually or as a group to the teacher, classroom aide, community volunteer or older students. Possible dictation exercises might include:

   - A. having students dictate group stories or poems for all to hear and enjoy. These might be based upon actual classroom experiences, including reactions to children's literature, creative dramatics, classroom visitors, animals in the classroom and displays;
   - B. having students dictate short descriptive phrases for photographs, drawings, objects in the classroom, artwork and science displays. Put the phrases on labels for display purposes; or
   - C. having students dictate stories, rhymes or poems that may be compiled into small books.

3. As students gain familiarity with the writing process by seeing their own thoughts written for them, encourage them to take over parts of the process themselves. In order to facilitate this, the teacher might:
   - A. have students trace over the letters of words, in a simple sentence, that they have dictated to someone who has written the sentence for them;
   - B. cut up a duplicate copy of the sentence into individual words, scramble them and then ask the students to reconstruct the sentence, using the original as a model; or
   - C. having the students copy the original sentence.

4. After students complete the sequence of activities outlined in the preceding item, they will, through this experience with words from their own vocabularies, be able to write or spell the words in a few simple sentences, provided there are supportive materials in the room; e.g., word lists generated through brainstorming sessions; poems and songs that they can recite well enough to identify particular words; a phonics system with word lists associated with pictures; individual or class-generated dictionaries, etc. Basic writing skills are acquired as students encounter the need for them in their writing.
5. Once students begin to compose their own sentences, they can be encouraged to begin writing for an audience. However, they should be provided the opportunity to incorporate other media, such as the fine arts, in this act of communication.

Adapted from Handbook For Planning An Effective Writing Program,
California State Department of Education, 1982

EXAMPLES -- ACTIVITIES FOR BEGINNERS

Step 1. Dictated Experience Story-- Names may be included to help the students read. Block form gives the feeling of a story.

THE PLANORBIS STORY

Luann said, "A planorbis always cleans
the side of the tank, but he doesn't do a
good job either." Kim said, "When the fish eat,
the planorbis cleans the side of the tank for
them." Mike said, "When they eat, they move their
jaws like we do." [2]

Step 2. Dictated Experience Story--Names are omitted.

SHARKS

The tiger shark is the meanest of them all.
The whale shark is nice and he eats little fish.
Sharks are big and little. The tiger shark is
mean. The dwarf shark is fat, and he lives in
Japan. [2]

Step 3. Dictated Experience Story--First sentence is indented. The story has a beginning and ending sentence.

SNOWFALL

In the day and in the night snowflakes come down. You can ski on the snow and go sledding. We can make snowballs and a snowman. Sometimes we make angels in the snow. Sometimes we make igloos. When there is snow, we can make ice cream. [2]

Step 4. Individual Written Story

MY OWN ANIMAL STORY

This story is about Rabbits. do you no iny thing about them I will tell you something thay eat led's and carits and thay can jump hi.....

Debbie (Age 6) [3]

---

[2] Jones, Margaret B., and Nessel, Denice D., The Language Experience Approach To Reading, Teachers College Press, 1981

[3] Smith, James A., Creative Teaching of the Language Arts in the

ACTIVITIES IN SPECIFIC SUBJECT AREAS

The activities suggested below may be more appropriate for one grade level than another. However, it is hoped that many can be adapted to meet the needs of most age groups.

1. Reading
    - A. Listen to stories and then record thoughts or feelings about what was heard.
    - B. Select a character and write a story that places him or her in a totally different setting.
    - C. Write a letter to one of the characters read about.
    - D. Have students retell an old tale, or something read in class, in their own words.
    - E. Select an event read about news report, sporting event, accident and write about the event twice, each time to a different audience.
    - F. Students can substitute picture symbols for key words in a familiar verse or story.
    - G. Use various types of stories the students have read - mystery, folk tales, tall tales, "just-so" stories - as models for writing.
2. Spelling
    - A. To practice spelling words have the students use their list words in sentences, paragraphs and stories.
    - B. Dictate sentences and paragraphs taken from students' writing for spelling practice.
    - C. To help students improve their understanding of language structure, require spelling sentences to include a specific grammatical topic, such as an adjective, a direct object, a direct quote, etc.
3. Social Studies
    - A. To increase the students' understanding of the material being studied, have them answer study questions which require them to discuss cause and effect, to make comparisons, to draw conclusions and to express their own evaluation of the material being studied.

B. To help students attain an appreciation for a significant historical event, have them write about it from the point of view of two or three different people who experienced it.

C. To help students learn and retain information, have them record in learning logs what they are studying, and permit them to refer to the logs during examinations.

D. To help students identify with the time and place they are studying, have them write appropriate songs, poems, letters to the editor, personal letters, or speeches; draw cartoons; or make up a newspaper.

E. Have students explore social studies concepts they do not understand or are interested in by conducting research and then writing about their findings.

F. Have students write about a historical event as fiction.

G. Have students write a skit or play about some historical event of special interest.

4. Mathematics

A. To help students apply mathematical skills, have them write out word problems that fit given formulae.

B. To help students see the usefulness of mathematical concepts, have them solve a problem in a real-life situation. Have them state the problem and then write the solution.

C. To encourage students to feel comfortable using mathematical symbols, have them write a story or poem using numbers in place of some of the words.

5. Science

A. To encourage understanding and retention, frequently allow time for students to record in their own words what they have learned or what still confuses them. Read their learning logs periodically to clear up any inaccuracies and to praise well-written entries.

B. To help increase comprehension, encourage students to explain a new term or process in their own words. The best explanation could be posted or kept in a folder to help students who were absent.

C. To encourage students to think more about what they are studying, have them pretend to be a known scientist writing to a colleague or to a newspaper in defense of an unpopular theory.

D. To help students learn to read science problems, ask them to write the problems out. They might write questions and answers for possible use on the next test.

E. To help students appreciate the contributions of important scientists have them do research and write a biographical sketch.

6. Music, Drama and Art

A. To give students practice in writing, have them listen to songs and lyrics of their choice and write in their own words the "message" of the composer.

B. To help students understand the work of musicians, dramatists and artists, have these professionals share their art with students; and then give students the opportunity to write about the hard work, the discipline, and the rewards of such performers. "Thank-you" letters can also be written to such visitors.

C. Have students in art classes describe in writing a painting or other work of art.

D. Have students write about the feelings and moods they experience when listening to great music.

7. Health and Physical Education

A. To help students remember important health and safety rules develop standards through discussion and have the students record the rules in a notebook.

B. To help students learn more about a particular sport have them write about how to play it.

C. In health, have the children choose a topic about which they are studying, such as nutrition, the ear, the eye, etc., do research and write an illustrated report.

D. To assess growth, have students keep personal records of their own progress in a particular sport or health project (e.g., a daily diary of jogging), and write comments pertaining to the goals they set for themselves and the methods used to overcome problems that arise in meeting those goals)

Adapted from Handbook For Planning An Effective Writing Program, California State Department of Education, 1982

EXAMPLES -- ACTIVITIES IN SPECIFIC SUBJECT AREAS

1. Reading

Assigned task from packet on MY SIDE OF THE MOUNTAIN by Jean George

Chapter 7 The King's Provider

Frightful was a peregrine falcon. Use the encyclopedia to learn more information about the peregrine falcon and about all falcons. Find out where falcons nest; a description of the falcon's coloration, size, eggs, favorite foods and flight speed and something about the art of falconry. Make a rough draft first on binder paper. After proof-reading and correcting it, make your final copy on the next page. Use the space below to make a colored picture of a peregrine falcon.

The Peregrine Falcon

The peregrine falcon is found in North America east of the Rocky Mountains. It is probably the fastest bird. The fastest speed when swooping on its prey is about 180 miles per hour. It measures about 18 inches in length and has a wingspan of 43 inches. It's blue above and white below with blackish-brown lines. The peregrine falcon prefers to nest high up on mountains or rocks. It lays 2 to 6 cream-and-brown eggs on a bare rock. The peregrine falcon lives on small mammals, birds, reptiles and large insects.

Falconry is a method of hunting game with trained falcons or hawks. Training falcons is an art that requires skill.

Lee (Age 10)

2. Spelling

Assignment--Write each of your list words in a sentence. Each sentence must have at least one adjective. Underline the list word and circle the adjective.

1. The beautiful flowers are growing in the yard.
2. My fuzzy puppy is playing on the porch.
3. That white rabbit is eating a plant.

NOTE -- All assignments must be preceded by appropriate prewriting activities.

3. Social Studies

Assignment -- Pretend you are a famous person we have talked about.

Write a letter to a good friend.

Biography Letters - Revised Writing

Dear Jim,

Thank you for remembering me and thank you for the help with the dots and dashes. I have been doing a lot of work ever since the stock ticker, that was hard. but this is harder, I am working on something that will show someone doing the same thing twice. after I compleat this I will retire from enventing and I'm going to rest I have invented the record plaer the litebulb and now i am tired I'm 75 years old I can not hear and all I want to do is rest I was very happy with my achievements and I hope the world is too. Shen you and I were boys I wanted to be a telegraph operator, not a staying up half the night enventeor But the world wants me to be a enventor, so what can I say?

Thomas Alva Edison Student (Age 9)

Dear Fred,

How are you? I am fine. You know when I said I'd never be eniemes with Indians. Wel I didn't keep that promist. We had a fight with the Indians some time agao. When we moved we stopped in North Carolina in Yadkin Valley. It was really nice. Then I grew up and worked in the war between the English and French. I made another friend during that time named John Finley. John told me about Kentucky. I wanted to go and I did. I through while men should have as much right as Indians. Before I went to Kentucky I married a girl named Rebecca Bryan. My borther-in-law came with, with a few other people. They got scared and left me and my brother-in-law in Kentucky. Tehn somebody bought part of the land and that's when the fight started but I saved out people.

Dan Boone Student (Age 10)

4. Mathematics

Assignment -- Write a math story problem.

I have 15 stickers. My friend Kim has 8. How many stickers do we have together?

Sue (Age 7)

Tom is planning to buy new carpet for his room. His room is 12" by 15'. How much carpet should Tom buy?

Mike (Age 12)

NOTE -- All assignments must be preceded by appropriate prewriting activities.

5. Science Log

Assignment -- Write your ideas, feelings and questions about activities in science.

WORM LOG ENTRIES AND TEACHER RESPONSE

Courtney Day#1 - I can't wait until we do are experience with worms. What I know about worms is that they are Indian brown. I think it will be exciting. I like worms but I don't like pulling them apart. If we half to bring worms in I will go in my back yard a dig a hole and find them. Good bye now.

Mrs. S. - Do you have some good experiment ideas? I don't have very many worms in my backyard, maybe I'm looking in the wrong places. Where do you look?

Courtney - No I don't know what I'm going to do. I look for worms in the dirt.

****

Courtney - Day 2 - Today I learned that it is very hard to find the worm in the container. I also learned when you touch the middle it doesn't like it not at all. So today I learned and I had fun. I did't find out very much because I used most of my time up finding them and then I raced them a little. The bad part is that I lost one of them. Good bye know.

Mrs. S - Why did it move? What happened? Maybe your lost worm is buried in the soil.

Courtney - It just skirmed around and kept on jumping all over. Maybe it is in the soil.

****

Courtney - Day 3 - Today I tryed to find out what kind of food they like. I did it a few times and I found out one liked oakmeal one like cornmeal and one didn't like anything and the other three liked the coffee grounds. I did the experiment that is said in the book and it was true, I did't get a chnse to look at the worms through a magnifying glass. The list on the top of the next page are things I want to know about the worm.

Things I don't know

1. If the worm has teeth.
2. Does it really know where it is going.
3. I don't know what else I won't to know but I know that those are the ones I relly won't to know. The end.

Mrs. S. - When you did your food experiment, did you try it more than one time? I wonder if the same thing would happen again if you tried it more than once. Let me know if your results are the same. What other foods do you think they are likely to enjoy? I wonder for your question 2, if we will be able to train the worms to go in one direction for races.

****

NOTE: All assignments must be preceded by appropriate pre-writing activities.

6. Music, Drama, and Art

Assignment -- Study this painting showing a city after it has snowed. Write something you like about the picture.

Last night I went to
sleep and I awoke in a
silent, white city.

Jim (Age7)[4]

Assignment -- Listen to this music and write down your thoughts.

Music Everywhere
There's music in the air,
There's music everywhere,
Music in the wind as it blows through the trees,
Music in the chirp of the bird,
Music in the night when the crickets sing.
So listen
And you will hear
Music in the air,
Music everywhere.

Elva (Age 12)[4]

7. Health and Physical Education

Assignment -- Work with a partner and develop a set of rules for the play structure. Record your ideas on large chart paper

Rules For the Play Structure

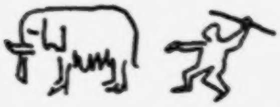
1. Only play on the play structure on your day.
2. Go down the slide the right way.
3. Don't push anybody off the top of the play structure.
4. Take turns on the bars.
5. Get off the play structure when the warning bell rings.

Greg & Bill (Age 9)

NOTE -- All assignments must be preceded by appropriate prewriting activities.

---

[4] Moffett, James and Wagner, Betty Jane - Student-Centered Language Arts and Reading, K-13



PREWRITING

The purpose of prewriting is to motivate students so that they have something to write about. Prewriting helps shape the later composition, giving students fluency. Prewriting stimulates both the right and left brain and the left brain and is the most crucial part of the writing process.

Prewriting is a nearly endless process if we look at teaching writing as a series of steps, a sequence of tasks, each of which prepares us for the next. For example, an "I Remember" list can become the basis of an autobiographical sketch or, somewhere down the line, it can provide the impetus for a personal essay on the evils of public education. Similarly, first-person writing can be the prewriting or first step in the progression toward expository or argumentative essays.

Generally, what must come first is fluency, for unless a writer produces words, there is nothing to form and nothing to correct. We establish fluency with our prewriting activities and by writing about subjects which are immediately accessible, i.e. personal experience.

First steps in prewriting are valuable activities in themselves, even if they are not followed up with further writing activities.

Prewriting activities include:

- modeling (samples, examples - a necessary step)
- brainstorming
- mapping, clustering
- outlining
- developing word banks
- role playing
- sharing experiences
- discussing
- showing pictures, films, recordings, drawings

Modeling

Modeling is the reading of either student or professional work which is similar to the level of writing the teacher wishes the student to produce.

Examples of student work can be collected from year to year and read to the class.

Professional literature, appropriate for the grade level taught, can be used as a model.

Brainstorming

Brainstorming is a group means of developing ideas. Students generate ideas orally. These can be recorded by the teacher on the board or charts if desired.

When recording brainstorming ideas,word lists, phrase lists, mapping or clustering can be used. (See next section on mapping and clustering).

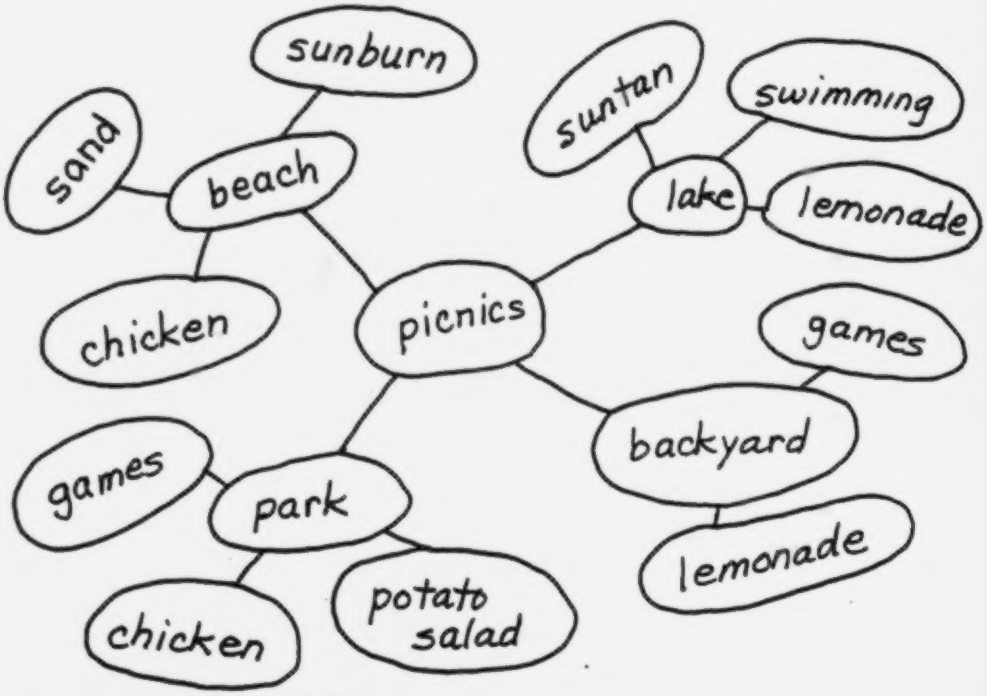
Brainstorming can center on a specific subject generating ideas that are associated with it, i.e. swimming, picnics, ocean, etc.

example: picnics

list

picnics
swimming
lake
suntan
sunburn
lemonade
chicken
games
potato salad
sand
park
backyard

mapping or clustering


sunburn
sand
beach
suntan
swimming
lake
lemonade
chicken
picnics
games
backyard
games
park
lemonade
chicken
potato salad

Brainstorming (cont.)

Brainstorming can also be used when discussing story writing by using it to create possible ideas for children to use. When using it for this purpose following the format of the story is helpful, first brainstorming descriptions of characters, then setting, then possible actions.

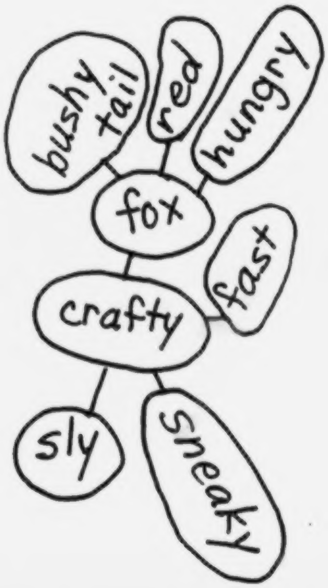
example: The fox

list

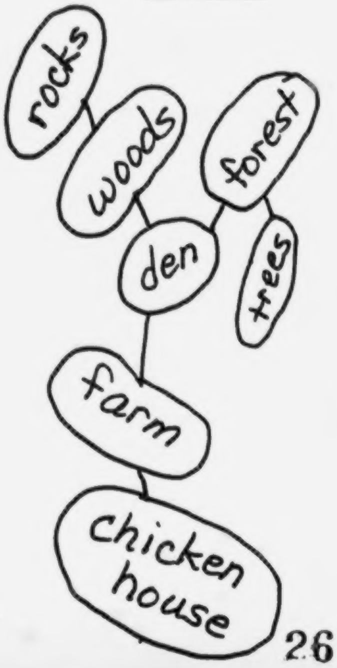
character	settings	actions
red	woods	hunting
bushy tail	forests	chasing enemies-man, bobcat prey-rabbits, squirrels friends-foxes
crafty	den	
sly	farm	
sneaky		eat
fast		explore
hungry		live
		play

Mapping or clustering

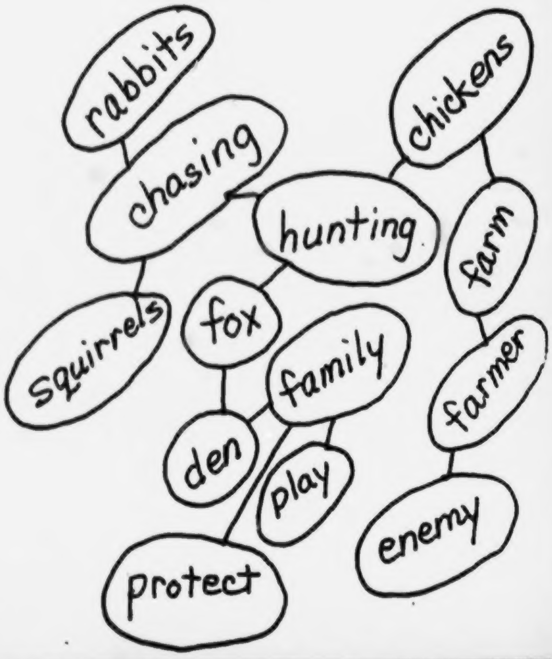
character


fox
bushy tail
red
hungry
fast
crafty
sly
sneaky

settings


rocks
woods
forest
den
trees
farm
chicken house

actions


rabbits
chasing
chickens
hunting
farm
squirrels
fox
family
farmer
den
play
enemy
protect

Mapping and Clustering, cont'd.

Students are often at a loss as to what to write. The mapping and clustering processes can help them discover ideas they might include in their writing.

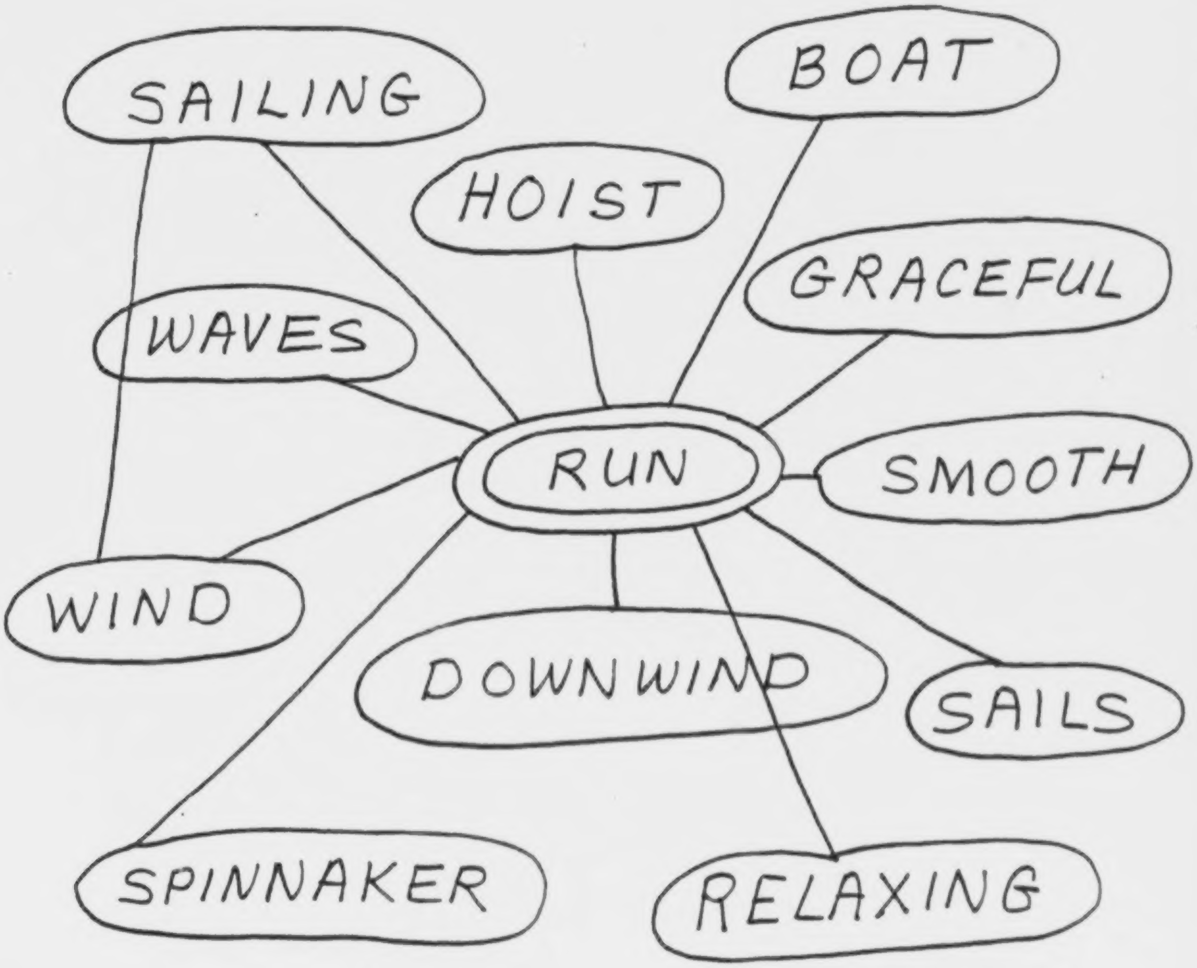
Clustering and mapping begin with an encircled word. Words are triggered by associative images to shape a tentative projected whole. Words and phrases are used by students to express ideas.

In the very first attempts at mapping and clustering, the student might like to think of a map or cluster as looking like a spider. The main idea is found in the body, the secondary ideas in the legs, etc.

It is helpful if the teacher corrects the spelling on the maps and clusters before further writing.

Mapping and clustering can be used across the curriculum. These lend themselves well to many different subjects.

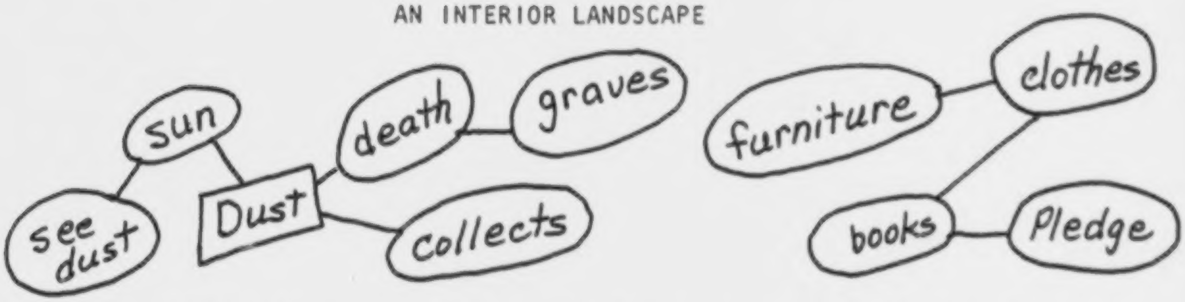
The following pages give some examples of mapping and clustering and simple forms to use for first experiences.


SAILING
BOAT
HOIST
GRACEFUL
WAVES
RUN
SMOOTH
WIND
DOWNWIND
SAILS
SPINNAKER
RELAXING

The word run reminds me of sailing. There are different points about sailing and one of them is the run. When your boat is on the run, you are sailing with the wind. You are going downwind. That is very graceful and very smooth. There isn't any work that you have to do when your boat is on a run. You just sit back and let the wind carry you. This is definitely the most relaxing part of sailing. If you hoist the sail, or spinnaker, you can feel the wind pull on the sails, and the waves also carry you since the waves go with the wind.

Bay Area Writing Project

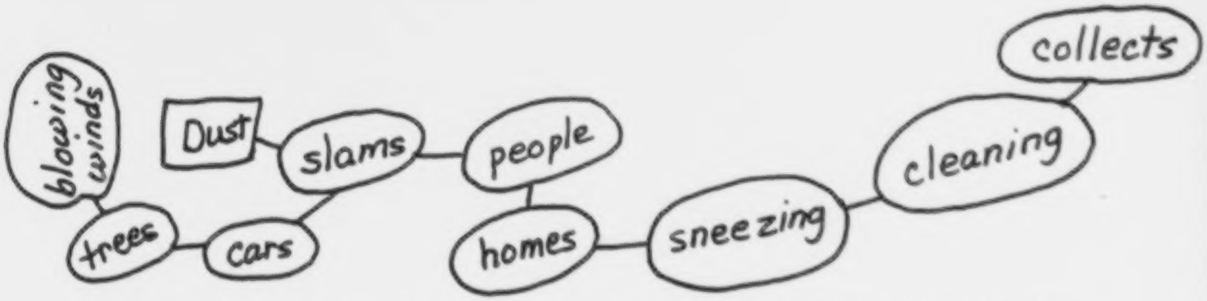
AN INTERIOR LANDSCAPE


sun
see dust
Dust
death
graves
collects
furniture
clothes
books
Pledge

Somebody told me a long time ago, when I was very small that dust is what people in graves turn into after a period of time. I don't really believe it, but there is some logic in it. Where else would dust come from?

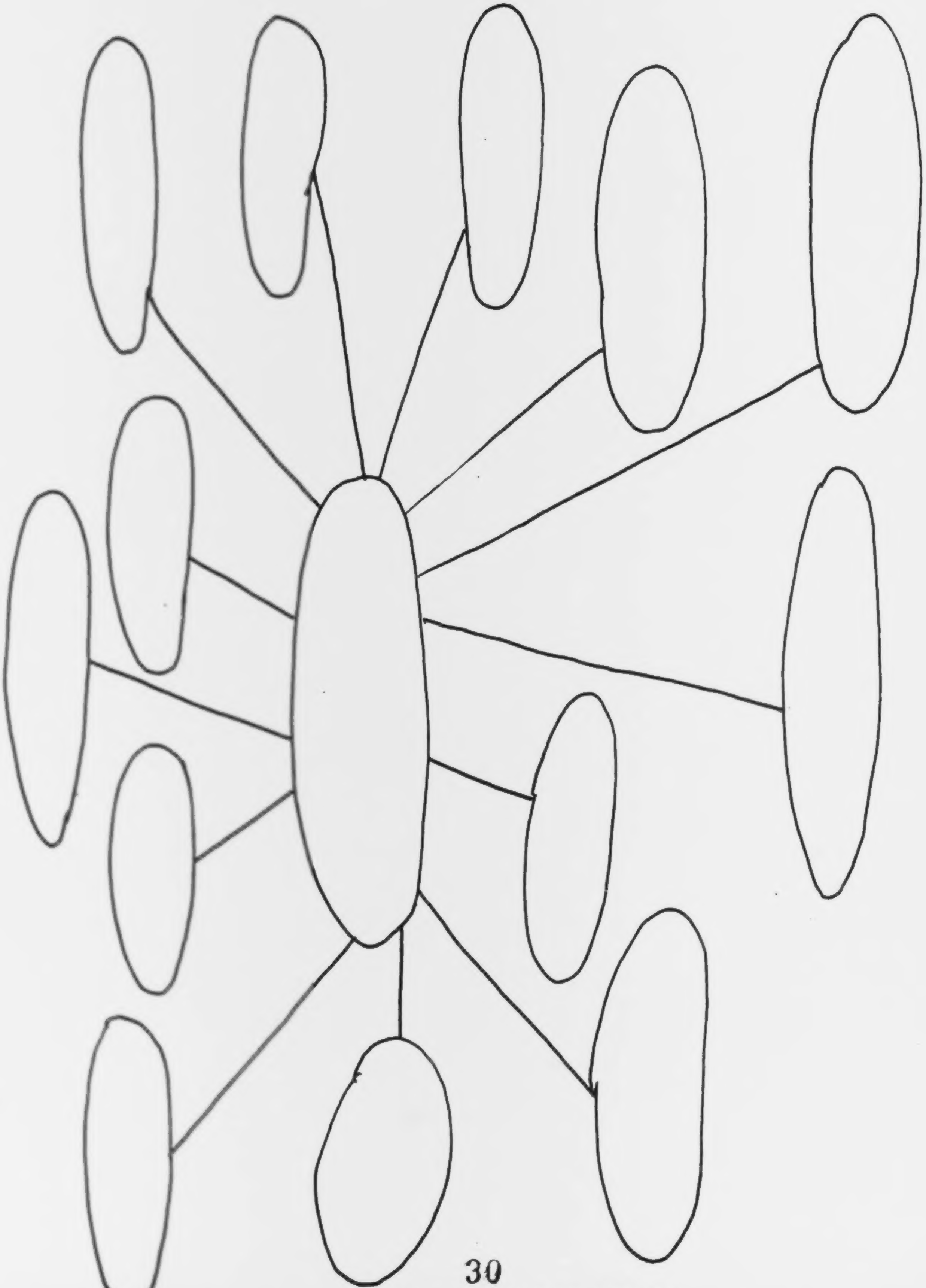
Dust always seems to be more noticeable when the sun is out. Dust collects on anything: furniture, books, clothes. There's really no way to stop dust. No matter how much you use Pledge or Johnson's Wax on the things you dust, dust always mysteriously returns.

I guess that's where the logic comes in. As long as there are people dying, there will always be dust.


blowing winds
Dust
slams
people
collects
cleaning
trees
cars
homes
sneezing

Some people call it "Texas Rain", especially those who live in the desert region. "Texas Rain" is another name for dust storms. Dust storms are very common in the dry sections of the country and are prevalent like rain in some other sections. Just like water can get to everything in a storm, the dust manages to do the same. Cars get sandblasted and trees are damaged by the penetration of the dust caused by high winds. The blowing of the storm uproots trees and tears off roofs of houses. Even small cars and people are bodily lifted up and deposited elsewhere--not to mention the amount of sneezing that goes on with all the dust allergies. Sometimes you wonder if it's worth cleaning up because you know the dust is going to find its way back. It seems like an endless circle.

MAPPING AND CLUSTERING FORM



Bay Area Writing Project

STORY MAPPING PROJECT

NAME: ______________________

WHO?

1.
2.
3.
4.
5.
6.
7.
8.

WHAT?

1.

WHEN?

1.
2.
3.
4.

WHERE?

1.
2.
3.
4.
5.

*

(TITLE OF STORY)

*WORDS THAT DESCRIBE

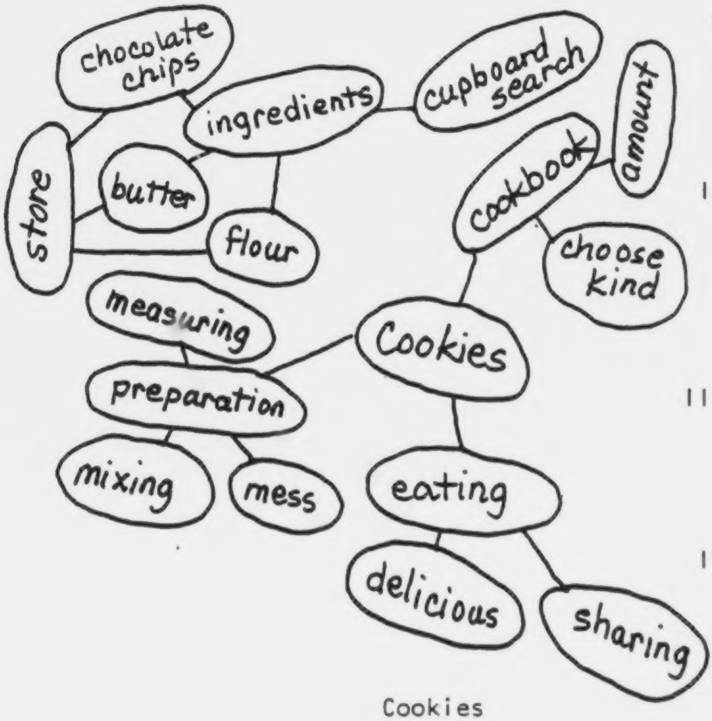
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

OUTLINING

Outlining is an organization of ideas into a logical order. It can be the beginning step or follow mapping and clustering.

In a formal outline main ideas are listed under Roman numerals. Details are listed under each main idea marked by A/B/C. Subordinate details are listed under A/B/C by 1/2/3 if necessary. From this outline, the writing will progress in logical sequence with each main idea developing into a paragraph.

example: Cookies


chocolate chips
ingredients
cupboard search
amount
store
butter
flour
cookbook
choose kind
measuring
Cookies
preparation
mixing
mess
eating
delicious
sharing

Title - Cookies

I. Cookbook
   A. kinds (choose)
   B. amount

II. Ingredients
   A. cupboard search
   B. store
      1. butter
      2. flour
      3. chocolate chips

III. Preparation
   A. measuring
   B. mixing
   C. baking
   D. mess

IV. Eating
   A. sharing
   B. delicious

Cookies

"What, empty?" I thought with alarm. Quickly I ran to the cupboard and pulled out the cookbook, turning it immediately to the cookie section. I rapidly scanned the many kinds and the amount that each batch would make.

Reading the list of necessary ingredients, I searched the cupboard for things I would not need to buy. I found that I had everything except flour, butter and chocolate chips. I was off to the store to purchase these ingredients.

Back in record time, I commenced my preparation. The next hour was spent in measuring, mixing and baking. Looking at the mess I had left in my wake in the kitchen, I was most discouraged. The comforting smell of baking chocolate chip cookies spurred me on to my task of cleaning.

Finally, the cookies cool and the mess cleaned up, I called my family. We sat down together to thoroughly enjoy the delicious cookies with cold milk and coffee. Before we knew it the plate was empty.

"What, empty?" I thought with alarm.

Developing Word Banks

Word banks are lists of words for students to use in their writing. These may be developed in several ways.

Prior to a specific writing assignment the teacher and class can brainstorm words which might be necessary or helpful. If a story is to be about a dragon, then words such as fiery, green scales, claws, phosphorescent, ferocious, grotesque, etc. can be listed on the board for use.

Individual composition books for each student can be used to keep lists of words or charts of words can be made and pinned on the bulletin board. Lists of descriptive adverbs, adjectives, colorful words or social studies words can be used for easy reference.

Adequate reference books such as dictionaries and a Thesaurus should be available.

Role Playing

Role playing is an important activity that will help students develop coherence in their thinking, and later in their writing.

One of the easiest role playing activities is the retelling of known stories, (i.g. Three Billy Goats Gruff, Little Red Riding Hood, The Three Little Pigs) or the acting out of recently read stories.

A more advanced level of role playing is the setting up of a specific situation and having children respond to it extemporaneously.

example:

Concept: Simple name-calling can result in trouble for all those involved.
Directions: Read the story.

Gary was sitting between two of his friends, Tom and Henry. Gary overheard Henry call Tim "Elephant Ears." When Gary heard Henry say this he turned and told Tim. Tim had been called this before and it wasn't one of his favorite nicknames. Tim was offended and this little incident ended with a fight after school.

The boys knew that Tim didn't like this name and they also knew Gary could have stopped the trouble. However, Gary was caught in between because both of the boys were his friends.

Assign students to play the parts of Tim, Gary and Henry. One role-playing activity could be a different way for Gary to handle the situation and possible outcomes of his making a different choice.

Sharing experiences

Students should be given an opportunity to share with each other their experiences. This can be done as a simple sharing of specific experiences such as going to Disneyland or going to camp.

A "Feelings Circle" is another format which lends itself to sharing. Students tell their specific feelings about topics such as "what makes me happy or sad" or "who has helped me the most and how".

An adult can also share experiences with the class. This can serve as a model for the students and also help to stimulate them.

Discussing

Discussions are a means by which students can focus their thoughts on a specific topic. They are most effective when following a movie, book or talk that has given students facts to use when expressing their ideas and opinions.

When guiding discussions it is important to help students stick to the subject. This, then, becomes a model for unity in their writing.

Discussions also provide students with an opportunity to listen and think about what others are saying.

Showing pictures, films, recordings, drawings

Showing pictures, films, recordings and drawings are concrete ways of developing interest and gathering information. This gives students more specific facts, information and ideas to include in their writing. The richer their vocabulary and experience in an area, the more effective their writing will be.

WRITING BETTER SENTENCES

The sentence is the basic component of fluid, coherent writing. It should not be assumed that the maturity of sentence-writing will develop automatically, nor should it be assumed that the teaching of formal grammar will effectively improve writing. In fact, research shows that, divorced from actual writing, grammar instruction does little to develop writing maturity.

Three types of exercises have proved to be effective in teaching the process of writing a good sentence. They are sentence building, sentence combining and sentence modeling. Each of these activities will be presented in sequential levels with samples. The teacher can choose a starting level depending on the maturity of students and proceed to an appropriate level during the year.

The three types of exercises can and should be correlated with basic instruction in grammar and mechanics, because they provide a purpose and an application for learning specific skills and concepts. To be effective, the techniques should be utilized on a regular basis. On a daily basis, a short exercise can be used as an opening activity for the Language Arts period. On the other hand, the teacher may wish to plan 20-to-30 minute periods, once or twice a week. Above all, the teacher should apply the techniques, whenever the opportunity arises to elaborate, combine or model sentences found in the students' writing or in reading material. In doing that, a connection is developed between all aspects of a Language Arts program and its goal, which is to produce and appreciate good written language.

Sentence building, combining and modeling can logically be introduced, in that order: however, the organization of this material is in no way sacred. It is simply meant to be a helpful guide. The teacher may choose to sequence the activities differently. While all levels of each type of activity may not be covered, some of each are appropriate at all grade levels, 1-6. A three step approach may be followed with each task:

1. introduction of the task with teacher directed group work
2. short, individual assignments preceded by prewriting activities and followed by some mode of evaluation, and
3. periodic review assignments covering all the types of exercises which have been taught

SENTENCE BUILDING

Sentence building begins with a simple sentence or a base clause. To that base, students add words, phrases and clauses in order to build a more complex and interesting sentence.

Example:

1. John walks to school.
2. Everyday, John walks to school.
3. Everyday, John walks to school with his friend.
4. Everyday, John walks to school with his friend, sometimes taking a shortcut through the park.

Level 1 - Teacher Directed Group Work

Write a base clause on the board. Elicit additions from the class and together build a sentence. The complexity of additions will depend upon the level of the students' ability. As with the following exercises students may be involved in developing the base clause.

Level 2 - Individual Assignments

Give a base clause and brainstorm for additions. These may be written on the board or simply discussed. Then, have each student write a better sentence beginning with the base clause. These sentences should be shared orally. The teacher may collect the papers or students may keep them in a folder or notebook. Whatever practice is used, the sentences will provide the teacher with many good writing samples to use as models.

Level 3 - Independent Assignments

Give a simple sentence based on a story the students have read, or a topic they have studied. Direct them to build a better sentence using what they know about the story or topic.

Variations for Levels 1-3:

1. Pictures: Use a picture or transparency as a stimulus for developing a sentence.
2. Paired Dictation: Students are paired. One is given a picture or photograph and describes what is seen in words or phrases. The second student composes a sentence based upon the given information. Roles can then be reversed.
3. Creative Drama: A student or students act out a situation which may or may not be defined by the teacher or class. Students then build sentences which describe the action. Emphasis should be placed on clarity and completeness. Does the sentence really tell what took place?

4. Scrambled Syntax: This is an activity related to sentence building. Provide students with sentences which have been cut apart into words or phrases. As they arrange the parts into a logical order, point out that, quite often, a sentence can be organized in more than one way. Students can write the original sentences and cut them apart for others to organize, or the task can be presented as a game for small groups. Use of a timer can add to the challenge.

Level 4 - Adding Adverbials

This is an excellent activity for teaching the use and recognition of adverbs and prepositions, but these grammatical terms need not be mentioned at all. It is an effective technique for teaching sentence writing with or without grammar instruction.

Give students a simple sentence followed by a question of time, place or manner. Direct them to build a better sentence by answering the question.

Examples:

1. The boy shouted. (how?)	The boy shouted with joy.
2. The boy shouted. (where?)	The boy shouted across the room.
3. The boy shouted. (when?)	The boy shouted after he was called out.

Variation:

A paragraph can be composed from exercise sentences. If based on a reading assignment, this is good comprehension activity.

Example: (Based on "The Midnight Fox" by Betsy Byars)

1. Tommy saw the fox. (where?)
2. He watched. (how?)
3. He didn't move. (when?)

Tommy saw the fox near the creek. He watched with amazement. He didn't move until the fox left.

Level 5 - Independent Assignments with Specific Directions

This is a good activity for reviewing and applying what is taught as grammar and mechanics. Give a base clause along with specific directions for additions.

Examples:

1. Add an adjective (adjectives).
2. Add a verb phrase.
3. Add an adverb (adverbs).
4. Add a prepositional phrase.
5. Add an independent clause.

SENTENCE COMBINING

Sentence combining exercises teach students to organize their thoughts into fluid sentences. At each level, begin by giving the connecting words to be used as well as the needed punctuation as indicated in the samples. These clues may be omitted later on as the students develop competency. An asterisk indicates a related point of grammar or mechanics which should be taught in conjunction with the sentence combining activity.

Level 1 - Combining Complete Sentences

1. Jane will play the piano. (and)
Mary will sing.

Example:
Jane will play the piano and Mary will sing.

2. You must finish dinner. (or)
You won't get dessert.

*3. Joe found his pen. (,but)
His book is missing.

*Use of the comma

Level 2 - Combining Sentence Parts - Combine both ideas into one sentence without repeating any parts that can be left out.

1. Jan washed the dishes. (and)
She put them away.

Example:
Jan washed the dishes and put them away.

2. Tom ran the race. (and)
Jim ran the race.

3. Do you want a hamburger? (or)
Do you want a hotdog?

*4. Jane thought she had finished. (,but)
Jane had one more problem to do.

*Use of the comma

Level 3 - Adding One Word. Use one word from the second sentence to combine each set of sentences.

*1. I like that bike best.
The bike is red.

Example:
I like that red bike best.

2. The cat was curled up by the fire.
The cat was Siamese.

The Siamese cat was curled up by the fire.

**3. The child cried.
The child was injured.

The injured child cried.

*Adjectives
**Past Participle

Level 4 - Adding More than One Word. Use one word from the second sentence and one from the third to combine each set of sentences.

1. The lizard darted across the path.
   The lizard was quick.
   The path was rocky.
   The quick lizard darted across the rocky path.
2. The table was placed in the room.
   The table was new.
   The room was empty.
   The new table was placed in the empty room.

*3. Jack ate the orange.
   The orange was sweet. (,)
   The orange was juicy.
   Jack ate the sweet, juicy orange.

*Use of the comma

Level 5 - Using the Possessive Form - Combine these sentences by using a possessive noun.

*1. The cat has a collar.
   The collar has a bell.
   The cat's collar has a bell.
2. Kim told a story.
   The story was about bears.
   Kim's story was about bears.
3. The man painted a portrait.
   The portrait was of my mother.
   The man painted my mother's portrait.

*Use of the apostrophe

Level 6 - Combining Sentence Parts in a Series - Combine these sets of sentences without repeating any part which can be left out.

*1. The soup was hot. (,)
   The soup was delicious.
   The soup was filling.
   The soup was hot, delicious and filling.
2. Tom hit the ball. (,)
   He ran to first base.
   He was tagged out.
   Tom hit the ball, ran to first base and was tagged out.
3. John ran out the door. (,)
   He ran down the path.
   He ran across the road.
   John ran out the door, down the path and across the road.

*Use of the comma.

Level 7 - Adding One Word with a Change in Form. You can combine these sets of sentences by using one word from the second sentence if you change the form of that word. Watch for that clue.

*1. Dont't fill that bucket.
It leaks. (y)
Don't fill that leaky bucket.

2. Dad fixed the door hinge.
It creaked. (ing)
Dad fixed the creaking door hinge.

*3. The car glistened after I polished it.
It was bright. (ly)
The car glistened brightly after I polished it.

*Adjectives and Adverbs

Level 8 - Embedding Sentence Parts - Provide sentence embedding exercises like the following:

Combine these sentences using "who".

1. The man owns the store.
The man is here.
The man who owns the store is here.
or
The man who is here owns the store.

2. The worker carried the bricks.
The worker is strong.

3. The soldier hurt his foot.
The soldier stopped marching.

Combine these sentences using "which".

1. The crayons melted.
The crayons were on the piano.
The crayons which melted were on the piano
or
The crayons which were on the piano melted.

2. The food was on the table
The food made my mouth water.

3. The car raced by us.
The car was a convertible.

Combine these sentences using "that".

1. The train sped by.
The train was an express.
The train that sped by was an express
or
The train that was an express sped by.

2. The pen was lost.
The pen was in the drawer.

3. The toy was in the store.
The toy was expensive.

Level 9 - Combining Sentences to Show Relationships

Sequence:

1. Everyone stood. (when)
   The mayor walked in.
2. The children played. (until)
   It was dark.
3. We washed the dishes. (after)
   Our guest had gone.

Place:

1. This is the place (where)
   I saw the quail.
2. This is the rink. (where)
   I skate.
3. He takes his camera. (wherever).
   He travels.

Cause and Effect:

1. He will win the race. (because)
   He is the best runner.
2. I don't receive my allowance. (if)
   I don't complete my chores.

*3. She arrived early. (, so)
She was first in line.

She arrived early, so she was first in line.

*4. (because) She studies hard.
She gets good grades

Because she studies hard, she gets good grades.

*Use of the comma.

Level 10 - Combining Sentences by Using the Present Participle*

*1. The boy ran as fast as he could.

He thinks about the next race.

Thinking about the next race, the boy ran as fast as he could.

**2. The girl carefully did her chores.

She knew her parents would be pleased.

The girl carefully did her chores, knowing her parents would be pleased.

Knowing her parents would be pleased, the girl did her chores carefully.

*Present and Past Participles
**Use of comma

O'Hare, Frank, Sentence Combining: Improving Student Writing Without Formal Grammar Instruction, National Council of Teacher of English, Urbana, Ill., 1973

Strong, William, Sentence Combining and Paragraph Building, Random House, New York, 1981

Horst, William H. and Debbie A. Rosenberger, Sentence Combining, McDougal Littell & Company, Evanston, Ill. 1981

SENTENCE MODELING

Sentence modeling or imitating is a technique used to help students write with a variety of sentence forms. The teacher can use models from the literature that the students are reading.

Level 1 - Underline the words, phrases or clauses to be replaced. Students then write the sentence with their own modifications.

Examples:
1. If you go to the island you will see white houses, windmills and many churches.
   If you go to the island, you will see coral reefs, lagoons and many beaches.
2. Beside the house grew a huge pine tree.
   Beside the house stood a grove of redwoods.

This type of sentence modeling can be used to reinforce reading vocabulary. Using a vocabulary list, students can rewrite given sentences.

Example: Use these words to rewrite the following sentences without changing their meanings.
(haunches, summon, acknowledged, etc.)
1. Whoever makes the sun appear, he shall be known by all as the Sun Caller.
2. The coyote sat back on his hind legs and howled.
3. He tried as hard as he could to call up the sun.

Level 2 - Give specific directions to replace nouns, verbs, adjectives, adverbs or prepositional phrases. This is a good activity for reinforcing understanding of parts of speech and their functions.

Example: Rewrite these sentences from The Borrowers. Replace the nouns with your own nouns.
1. Sighing, Arrietty put away her diary and went into the kitchen.
2. It was only Pod who knew the way through the passages to the hole under the clock.
3. There were complicated clasps made of hairpins and safety pins.

Student imitation of #3:

There were complicated locks made of wire and magnets.

Level 3 - After considerable practice with the types of exercises described in the first two levels, some fifth and sixth grade students may be ready to write original sentences which imitate the pattern and structures of a given model.

Example: The tin seal, her hooks and draggled feathers drooping about her head, sat on a branch and looked at the darkening sky. The Tin Seal - R. Hoban

Student imitation:

The excited child, his towel and inflated ball clutched to his chest, stood on the beach and watched the spouting whale.

This type of exercise exposes students to the many possibilities of English grammar and style. The complexity of sentences used as models must be left to teacher discretion.

The following samples display a range of complexity and a variety of sentence patterns. The teacher should collect appropriate samples from both professional and student writing.

1. Morris, the cat, was curled up happily on the sofa.
2. Androcles, the runaway slave, had escaped to the forest.
3. Henry, who was walking ahead of his friends, stopped to look in the store front window.
4. At last, night came and the moon seemed to rise in the sky.
5. Fish by fish, the pelican gobbled his dinner.
6. The harder Jim pulled on the line, the more the fish struggled.
7. The boy jumped up in bed, sweat dripping from his face.
8. Realizing that he would never become a dancer, Hans Christian decided to work on his singing voice. (Doris Gates)
9. The moment the danger was over, the boy jumped up from behind the door and, with his friend close by, ran outside to call for help.
10. Happily, Jane went home from the party with many presents.
11. Having arrived at the fork in the road, the peddler stopped for a moment to decide which road lead to his destination.
12. To win the race was the boy's great hope.
13. He was a tall, powerfully built youth of twenty. with a firm mouth and grave, dark eyes that gave him the appearance of an older man.
14. He had heard talk of tariffs, of slave states and free ones, of a violent old man named John Brown, and,during the past winter,of states seceding from the Union.
15. Behind these rooms,a kitchen extended the width of the house, with doors at either end opening onto the yard.
16. Here,huge silver poplars towered above the cabin, their roots extending like giant claws, making the ground rough and robbing it of grass.
17. The dust and heat, the emotion and noise, became almost unbearable to many.(13-17)Taken from Across Five Aprils by Irene Hunt)

"SHOW ME" versus "TELL ME" WRITING

"Show me" writing does just that. The students describe specifically or give examples to show what they mean. "Show me" writing adds color and richness to all writing. Conversely, "tell me" writing tends to be bare and without content or interest. Students of all grade levels can enrich their writings by using the technique of "Show me".

Examples:

Tell me: The pizza was delicious.

Show me: As they brought it to me, I could smell it across the room. I could not wait to sink my teeth into that melted cheese. The crust was so thick, so crunchy. The flavorful sauces were like hot lava pouring off the sides. When the pizza was cut, I picked up my piece with the stringy cheese. The pepperoni and salami were sizzling like bacon. The juicy sausage and olives were tender and delicious.

David, 4th Grade

Teachers at any grade level can easily take their students through the two developmental stages in learning the "Show me" technique.

1. practice in expanding a telling sentence to a showing paragraph and
2. application of "show me" writing to the editing and revision processes of all written pieces.

Practice in expanding a general sentence into a "showing" paragraph

A. can be done as a weekly assignment, using the process of prewriting, writing, editing and rewriting (see attached sample lesson plan) or

B. can be done as a nightly homework assignment. (see attached outline).

The following are examples of "tell me" sentences. The teacher may select from this listing those that are appropriate to the grade level and are meaningful to the students. Students themselves also like to suggest sentences for successive assignments, or sentences may be taken from student writing pieces.

She has a great personality.
The party was fun.
The pizza tasted good.
My parents seemed angry.
The movie was frightening.
I was embarrassed.
My room was a mess.
The concert was fantastic.
Foothill students have good school spirit.
The jocks think they're cool.
The new student was lonely.
The rollercoaster ride was scary.
The living room was a warm, inviting place.
The baby was angry.
The paper was messy.
I hate broccoli.
The puppy was cute.
The sandwich was delicious.

Applying "show me" vs "tell me" to revision of all writings.

This technique can be used to expand and elaborate thinly developed ideas in the rough drafts of pieces of student writing, whether they be descriptive, narrative or expository. Such an idea could be underlined or otherwise noted by either the teacher or peer evaluator, asking that the writer give more detail in the next draft.

Examples:

Rough draft: Leonardo was approaching her. He was getting closer and closer. She thought for sure she was going to be caught.

Revision: She could hear him near the barn, his footsteps crunching the gravel. Next he was on the lawn, and the sounds of the wet grass scraping against his boots made a loud, squeaky noise. Next she could hear him breathing.

7th Grader

Rough draft: The aardvark gets its food with its claws.

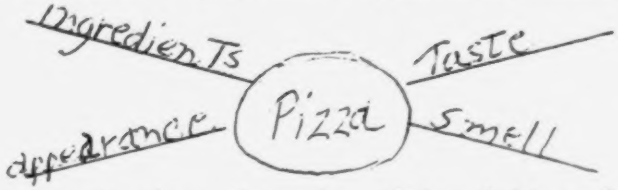
Revision: The hungry aardvark gets its food with its long,
sharp claws by ripping open ant and termite nests.
4th Grader

Reference: Showing-Writing, a Training Program to Help Students Be Specific, by Rebekah Caplan and Catharine Keech, Bay Area Writing Project

SAMPLE INTRODUCTORY LESSON PLAN FOR WEEKLY ASSIGNMENT OF "SHOW ME"

Step One

1. Introduce "show me" vs "tell me" idea. Give example orally:
   Tell me - The child was angry.
   Show me - The screaming child sat on the floor, kicking her heels and shouting, "No! No! No!"
   Discuss differences between the two. Point out that although the idea is the same, "show me" is richer, more descriptive and interesting.
2. Give second example orally:
   Tell me - The sandwich was delicious.
   Ask class to volunteer "show me" sentences, which are then listed on the board. (These are later copied, formed into a paragraph, dittoed and used in tomorrow's lesson).
3. Assign mapping for "tell me" - The pizza was tasty.
   Suggest topics of ingredients, appearance, taste, smell



   Students are to place these in writing folders for use tomorrow.

Step Two

1. Discuss the dittoed paragraph from yesterday, "the sandwich was delicious". Suggest ways it is a model for writing "show me", using yesterday's mapping, "The pizza was delicious". Students are to complete a rough draft of this paragraph, handing it in for teacher perusal.

Step Three

1. Teacher will read best examples of descriptive sentences from yesterday's rough drafts.
2. Discuss, with class, colorful words and phrases.

Step Three, con't.

3. Contrast with selected sentences of colorless writing, asking students to suggest improvement.
4. Students revise own pieces by crossing-out, inserting words or phrases, redrafting parts or whole.

Step Four

Students prepare final draft of their most perfect effort, to be handed in for grading or evaluation.

"SHOW ME: VS "TELL ME" AS A DAILY HOMEWORK ASSIGNMENT

1. Students write every night, except on the eve of exams, major assignment due dates, or holidays.
2. A random selection of approximately 6 papers is read by students, discussed by class and evaluated by the teacher during a daily 10 minute reviewing period. Each student must hand in a daily "Show me" paragraph.
   a. The teacher grades only those papers that are read aloud, and each student has one paper evaluated each week.
   b. A student may request that a particularly good piece be read and evaluated. These papers may be designated by the student with a P.R. (Please Read) in an upper corner.
   c. A student may ask for help with a particularly troublesome piece, not to be evaluated. Such a piece may be designated P.D.R. (Please Don't Read) by the student, who is allowed 3 such pieces a semester.
3. Students selected to share their pieces immediately hear useful comments from the teacher or peers. Other students learn from this process, which points out strengths and weaknesses.
4. Students learn new developmental techniques and linguistic patterns from each other.
5. Students write for a specific known audience. Thus they usually put more effort into their pieces.

THE POWER FORMULA FOR EXPOSITORY WRITING

Power Writing is a formula for expository writing developed by J.E. Sparks of Century City, California. By using three numbers, Power Writing assigns the value of:

1st Power to main ideas, topic sentences, and topic paragraphs;
2nd Power to major details that explain main ideas and
3rd Power to minor details that elaborate upon or clarify major details.

The first three "Powers" enable a writer to handle most of his school, college and adult writing assignments. If he needs to expand a thought, 4th Power explains 3rd Power, 5th Power amplifies 4th Power and so on. Zero (0) Power is introductory explanatory material leading to the main idea (1st Power).

Example 1:
I have two favorite shirts. I have my lightning bolt shirt. I have my red shirt..
Ian, 4th Grade

To make writing more clear for the reader, transitions are used at the beginning of 2nd Power and 3rd Power sentences (see chart Attachment A). Instead of using one of the transition words suggested, the writer may repeat a word, or words from the 1st Power sentence. Terminal signals are used when a conclusion has been reached in the powergraph or essay.

Example 2:
There are two reasons I love living in Saratoga. The first is people are friendly. The second is we have great schools.
Penny, 1st Grade

There are 12 developmental stages of Power Writing, which is appropriate for all grade levels. The word "stage" is interchangeable with Grade Level, and serves as a guide for minimum competency at that level. It is appropriate for proficient students to move through Stages beyond their grade levels. (See Attachment B for Stages).

In addition, Mr. Sparks has developed an Enchiridion of writing conventions which are assigned at each of the Stages. These conventions, or rules, will help the writer control the quality of his writing. (See Attachment C).

Lastly, 39 sentence patterns have been identified which are assigned to be used in Stages 7 through 12. These sentence patterns give variety and impact to the written piece, and assist the writer in developing an individualistic style. (See Attachment D).

The Power formula for expository writing is based on the assignment of a Power value to main ideas, major details and minor details used in succeeding combinations of difficulty through the 12 developmental Stages with an Enchiridion of conventions which the student is required to follow.

Reference: Write for Power, J.E. Sparks, Communication Associates
2160 Century Park East
#201 North
Los Angeles, CA 90067

ATTACHMENT A

TRANSITIONS

2nd POWER TRANSITIONS...

one
another
also
finally

first
second
third
besides

moreover
furthermore
above all
in addition to
to begin with

Repetition of a word, words or idea from 1st power:

Rain causes two problems. Rain causes floods. Rain causes mudslides.

Rain causes two problems. Rain makes children sad. Rain makes parents mad.

3rd POWER TRANSITIONS...

specifically
restated
to describe
to exemplify
to compare
to define
to refute

for example
to explain
translated
to narrate
to contrast
to qualify
to evaluate

in other words
for instance
to particularize
to support
to expand
to concede
to identify

Repetition of a word, words or idea from 2nd power:

Rain causes two problems. Rain causes floods. Floods destroy bridges. Rain also causes mudslides. Mudslides destroy homes.

TERMINAL SIGNALS...

in conclusion
to conclude
as one can see

to sum up
as a result
in short

in summary
for these reasons
I conclude that

ATTACHMENT B

THE 12 STAGES OF EXPOSITORY WRITING

Stages 1-3 ...Powergraph 1-2-3

Students are given the 1st Power sentence and must add two 2nd Power sentences to complete a 3-sentence paragraph.

Put the word 'two' in the 1st Power sentence through Stage 8.

Vary the patterning of the 1st Power sentence given students.

Students must write two complete sentences with periods and capital letters.

Stage 4... Powergraph 1-2-2

Students create their own 1st Power sentence.

2nd Power transitions, signals, semaphores

Conventions 1-8

Stage 5... Powergraph 1-2-3-2-3

3rd Power transitions

Conventions 1-9

Stage 6 Powergraph 1-2-3-2-3

Conventions 1-10

Stage 7... Powergraph 1-2-3-2-3

Conventions 1-10

Sentence Patterns 1-6

Stage 8... Powergraph 1-2-3-2-3-2-3-

Put the word 'three" in 1st Power sentences through Stage 12.

Conventions 1-10

Sentence Patterns 1-19

Stage 9... Moving the 1st Power sentence to different positions

2 3 2 3 2 3 1
1 2 3 2 3 2 2 1
2 3 2 3 2 3
0 1 2 3 2 3 2 3
Conventions 1-10
Sentence Patterns 1-19

Stage 10... Essay 1 2 2 2

Paragraph a Stage 8 at the 1st Power and each of the 2nd Power sentences.

Conventions 1-10
Sentence Patterns 1-26

Stage 11... Essay 1 2 2 2

Stage 10 expanded to a minimum of 3 sentences per paragraph

Conventions 1-10
Sentence Patterns 1-33

Stage 12... Essay 1 2 3 2 3 2 3

Conventions 1-10
Sentence Patterns 1-39

ATTACHMENT C

ENCHIRIDION OF CONVENTIONS

1. Use ink.

2. Have one-inch margins on all four sides of the paper.

3. Control neatness (no cross-outs or ink erasures).

4. Indent the opening sentence of a powergraph one inch.

5. Write complete sentences.

6. Use proper grammar.

7. Spell correctly.

8. Punctuate properly.

9. Eliminate the word"there"from the beginning of a sentence.

10. De-emphasize the use of the verb to be:
    is
    am
    are
    was
    were
    be
    been
    being

ATTACHMENT D

SENTENCE PATTERNS

Stage 7...

1. Use strong, active verbs.
2. Ask a question.
3. Use an exclamatory sentence.
4. Open with an adverb.
5. Open with a prepositional phrase.
6. Write a sentence in which the verb precedes the subject.

Stage 8...

7. Use conversation or a quotation.
8. Use apposition.
9. Open with an adverbial clause.
10. Use parallel structure in words, phrases, clauses or sentences.
11. Open with an adjective.
12. Open with an adjective phrase.

Stage 9...

13. Open with a present infinitive.
14. Open with a perfect infinitive.
15. Open with a present participle.
16. Open with a past participle.
17. Open with a perfect participle.
18. Open with a direct object.
19. Open with a verb.

Stage 10...

20. Open with a present gerund.
21. Open with a perfect gerund.
22. Use a restrictive adjective clause.
23. Use a non-restrictive adjective clause.
24. Open with a noun clause.
25. Open with a predicate noun.
26. Open with a predicate adjective.

Stage 11...

27. Write a compound sentence, using a comma before such conjunctions as and, but, or, nor, yet, for.
28. Write a compound sentence, with semi-colon, no conjunction.
29. Write a compound sentence using the semi-colon before coordinating conjunctions (and, but, or, nor, for, yet) because commas already appear in the sentence.
30. Write a compound sentence using the semi-colon before, and a comma after such connectives as however, therefore, consequently, nevertheless, thus, in fact, then, on the other hand.
31. Write a compound sentence with elliptical construction.
32. Write a compound sentence with an introductory, or general, statement followed by a colon and a specific, or explanatory statement.
33. Use a parenthetical expression between the subject and the verb.

Stage 12 ...

34. Open with an introductory series of appositives, with a dash and a summarizing subject.
35. Use an emphatic appositive at the end of a sentence, following a colon.
36. Use an emphatic appositive at the end of a sentence following a dash.
37. Use an internal series of appositives or modifiers, enclosed by a pair of dashes.
38. Open with a nominative absolute.
39. Use a periodic sentence.

First Grade

EXPOSITORY

Pilgrims came to America for two reasons.

Pilgrims saw two things when they landed.

I like to eat two things on Thanksgiving.

I am thankful for two things.

There are two things that you can do with magnets.

The sun helps us in two ways.

I like two things about my friend.

My dog can do two tricks.

I have two favorite T.V. shows.

Last year I went to two ballgames.

On vacation we went two places.

My dad does two things for me.

I like two kinds of ice-cream.

EXPOSITORY

Here are two kinds of magnets.

I know two important playground rules.

Of all the stories I have read, I like two best.

I would like to be a child in two countries.

When I play, two games are my favorites.

My class needs two things.

Of the holidays I celebrate, I prefer two.

Great America and Marine World are my two favorite places.

I do two things that I enjoy.

I know two kinds of transportation.

I like two kinds of food.

It is important to add and subtract for two reasons.

A good citizen votes for two reasons.

It is important to listen for two reasons.

My home in Saratoga is pretty for two reasons.

Animals are important to us for two reasons.

The space shuttle is important for two reasons.

EXPOSITORY

There are two stories that I like best.

There are two ways for me to walk home.

I have used my times tables at least twice.

I know of at least two ways to express the numeral "3".

I can use two ways to measure distance.

I like to do two things when I go home from school.

I really like two subjects at school.

He prefers driving two different makes of cars.

Our class studied two kinds of rocks.

My house, in Saratoga, is located between two streets.

Traveling through the solar system, I visited two planets.

Our bodies need vitamins for two reasons.

As I read this book, I enjoyed these two events.

Thanksgiving is an important holiday in the United States for two reasons.

Of the twelve months, I prefer two.

What are my two favorite books?

I eat two fruits that are good for me.

Of all the planets in the solar system, I'm especially interested in two.

I learned two interesting facts in the movie "Animal Homes."

In the book I am reading, two characters interest me most.

England was chosen for my report for two reasons.

My favorite character in the book I am reading has two fabulous adventures.

Fourth Grade

EXPOSITORY

There are two ways light and sound are alike.

I want to be a tudent ouncil representative for two reasons.

The California Indians had two main sources of food.

I am going to write about two kinds of nouns.

Here are two of the ways the "49'ers" came to California.

There are two kinds of books that tell about peoples' lives.

Here are two of the ways to look up a book in the card catalog.

There are two things I really want for Christmas.

I would like to go to two places for vacations.

There are two trees which I would like to plant in my yard.

I enjoy reading two different types of books.

I come to school for two good reasons.

There are two reasons I most enjoy summer vacation.

What are two major cities in California?

Of all the industries in California, two are most important.

Of all the shelters used by California Indians, two were most common.

What are two ways major changes in the earth's crust occur?

Many industries locate in California for two reasons.

Missions were established in California for two reasons.

I know four games and toys that were played with by California Indian children.

The California Indians believed the shaman had three special powers.

The California Indians had special ceremonies for two reasons.

What are four foods of the California Indians?

Five types of materials were used by the California Indians to make their dishes and cooking utensils.

During Thanksgiving vacation I plan to do two things.

Out of all the fruits we have in California I pick two as my favorite.

When I grow up I would like to choose two professions.

On Saturdays I enjoy watching two cartoons.

If I win a million dollars I will do two things with the money.

There are two positive outcomes from studying Science.

There are two negative outcomes from studying Science.

Not knowing about prepositions creates two problems.

School has two advantages.

Successful students have two qualities.

Fifth Grade

EXPOSITORY

On Halloween, there are two things I would never do.

Pizza and spaghetti are two of my favorite foods.

I enjoy working with computers for two reasons.

The root system of a plant has two major functions.

Indians of the Great Plains built two types of shelters.

While on vacation my family did two exciting things.

On my bike I can do two stunts.

There are two continents in the Western Hemisphere.

I like two things about school.

I see two colors in this room.

I have two hobbies.

I love two kinds of food.

What are two important causes of the Civil War?

Of the first ten amendments to the Constitution, the following two are the most important to me.

Paul Revere and George Washington are my two favorite American patriots.

When the pioneers moved west, they encountered two difficult problems.

Photosynthesis, the food making process of plants, is important for at least two reasons.

EXPOSITORY

I have learned about two ways to conserve energy that I can immediately apply.

Two countries in the world would be interesting topics for a report.

Two favorite books immediately come to mind.

There are two main characters in my reading story.

Two operations are basic to the number system.

The stories "   " and "   " are alike/different in two ways.

Of the major causes of the Civil War, two were related to the economic structure of the South.

Though there are several other two adaptations assist the survival of desert plants.

From the film_____________________, I learned two facts about (   ).

Nouns can be divided into two groups, tangible and intangible.

There are two ingredients you might add to a cup of coffee.

Blue and two other colors make up the primary colors.

I have two favorite art media.

Two holidays make me feel happy.

There are two subjects in school which I enjoy.

Two subject interest me in school.

There are two areas of science in which I am interested.

There are two sports I enjoy playing.

There are two things I like about reading.

Two skills that help me with homework are proofreading and concentrating.

Two birds appeal to me.

Having seen many weirdos, the two I enjoy seeing the most are weinie-man and Wind-woman.

The eagle and falcon fly with speed and grace.

The two authors, Conrad and Hardy, have written many classics.

Exercising two reading choices, I would prefer to read Conrad and Hardy.

I will not celebrate two holidays: Halloween and Easter.

There are two groups of living things, plants and animals.

We are studying two types of resources, energy and matter.

There are two parts to a sentence, the subject and the predicate.

What is the difference between the two part of speech, the adjective and the adverb?

We are studying two body systems, the digestive and the nervous systems.

Matter is composed of two basic building blocks.

Ancient Mexican history includes two fascinating Indian cultures.

The two major parts of a sentence pose difficulty in learning for students.

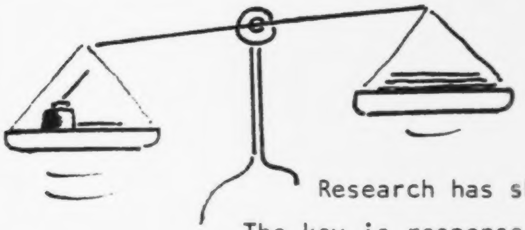
Geothermal energy has two major advantages over alternative forms of energy.

Two major components compose an electromagnet.

What are two ways that you see things?

There are two things that happen to light when it strikes a smooth surface.

Two subjects we should have in all grades are music and art.



EVALUATION AND ASSESSMENT

Research has shown that more writing does not mean better writing. The key is response, and the evidence indicates that peer response is more important in motivating writing improvement than a paper full of teacher-made corrections. Therefore, there needs to be a balance both between peer and teacher evaluation and between primary trait, analytic and holistic scoring.

To deal with the simplest idea first, primary trait scoring seeks to evaluate a specific idea that has been stressed. Thus after a lesson on quotation marks, the reader looks only for their proper use. Other examples might be writing for a specific audience or using appropriate supporting details when given a topic sentence.

Analytical scoring is what teachers do most and is appropriate for helping students discover their specific needs in writing. Besides mechanical, grammatical and syntax errors, teachers might look for:

1. attributing feeling to self or others
   Example: expressing love for a pet.
2. tentativeness, freedom from absolutes, awareness of degrees and shading of ideas
   Example: use of such words as "sometimes," "almost," "rather."
3. Descriptiveness, specificity
   Example: use of adjectives and adverbs, interesting verbs.
4. Figurative language such as simile and metaphor
   Example: comparisons, "purring like a motorboat."
5. Expression of motive, intent, purpose
   Example: explanation of writer's feelings.
6. Unity or cohesiveness
   Example: sentences contribute to a central theme or idea.
7. Variety of sentence structure and length
   Example: manipulation of word order for a pleasing effect.

Often a score value is assigned according to the strength or weakness of each specific area to be judged. For example, after modeling metaphores and similes, each example in the child's paper might be given bonus points. Some teachers simply start with 100 points and take off five points for each error with the stressed area more heavily weighted.

In holistic scoring a piece of writing is scored as an entity. (e.g. on a scale from 6-1). The focus is on the overall effectiveness of the piece to communicate rather than on the strength or weakness of any single area such as grammar, syntax or mechanics. This technique is especially useful in scoring daily writing or large groups of papers and in assessing writing improvement over a period of time.

For a formal assessment it is important that each paper be scored by several (usually 2-3) readers. Since this is seldom practical in the classroom, the students (grade 4 and above) can be taught the process, or the teacher can simply make the final decision. A simplified system developed by John O. White and reported in the English Journal suggests:

General instructions:

1. Read the paper quickly to get a general impression
2. In evaluating, keep in mind the characteristics described below.
3. Assign the score which reflects the overall quality of each paper

POINT VALUE OF POSSIBLE SCORES

6 - Papers scored 6 will address all parts of the question and will be well organized. They will be fluent, with good language control and sentence variety. They will be distinguished by details supporting or illustrating all points. There may be a few mechanical errors, but generally these will be superior papers.

5 - Papers scored 5 will address all parts of the question and will be well organized. They may be less developed or detailed than "6" papers with possibly more mechanical problems, but they will have good language control with a clear statement of thesis.

4 - These papers will be competent and cover all parts of the question, but they may not be as well organized as "6" or "5" papers. They will be fluent, though there will probably not be as much development or as many details. Papers may contain minor mechanical errors.

3 - This score is appropriate for papers which ignore one or more parts of the assignment. They may be vague, general, abstract or undeveloped with few supporting details. There may be problems in syntax, diction or organization. These papers may be too brief, too general or may have too many mechanical problems to be scored higher.

2 - These papers will be thin in content or have serious problems in mechanics.

1 - This score will be given to papers which show little understanding of the question or mechanics of writing.

For an even simpler approach, the teacher might rank papers as superior (above grade level), typical (at grade level), or weak (below grade level). Samples thus scored, adapted from the Santa Clara County Guide, Students Can Write are included.

LEVEL I (Grades 2-4)

Superior Writing

Characteristics of Superior Writing

- --average sentence length greater than eight words
- --sentence patterns vary
- --sentences relate to theme or topic; ideas flow from sentence to sentence
- --writing sounds like natural speech
- --feelings expressed by the writer or attributed to characters
- --adjectives used; some attempt to use figurative language
- --word choice precise rather than general
- --attempt to include introduction and conclusion
- --verb tense consistent
- --punctuation and capitalization generally correct
- --spelling generally correct.

Sample of Superior Writing

My Cat Cleo

My cat Cleo is a big brown fluffy ball of fur. I love her very much because she respects me and gives love back. Sometimes when I'm putting my cloths on she jumps up on my bed and starts purring like a motorboat. She's almost like a best friend.

Commentary by Evaluators

- --uses sentences longer than average for pupils at this level (12.8). Varied structure and length.
- --uses various patterns and arrangements of sentence parts.
  - compound verbs in second and third sentences:
    - "respects" and "gives ", "jumps" and "starts".
  - adverbial clause to introduce sentence: "Sometimes when I'm putting my clothes on . . . ."
- --avoids flat, dogmatic statements:
  - "Sometimes " "almost."

Includes descriptive, figurative language: "purring
like a motorboat".

- --expresses feeling for pet.
- --relates sentences to subject for unity and cohesiveness.
- --good opening and concluding statements.
- --uses complete sentences, good punctuation and capitalization.
  Handles contractions.
- --misspells only one word--"clothes."

Sample of Superior Writing

My cat was important to me because it was all mine and it never scratched me or anything mean to me. I also liked her because she was cute and fuzzy she was a calico cat and you know calico cat's are colorful and Rainbows are colorful. When my brothers god mother came down she still didn't have a name so she said it's colorful like a Rainbow why don't you call her Rainbow.

And thats how she got her name

Commentary by Evaluators

- --Varies sentence structures.
  Uses compound sentences and a number of dependent clauses:
  "because it was all mine"
- --attempts a long, rather complex composition which makes more mistakes possible.
- --uses dialogue (will learn about quotation marks).
- --addresses reader personally:
  "you know calico cats are colorful"
- --speaks naturally.
- --concludes story.
- --uses beginning and ending punctuation.
- --handles capitalization.

Typical Writing

Characteristics of Typical Writing

- --average sentence length is six to eight words.
- --sentence variety lacking; most sentences begin with pronouns, connected with and.
- --sentences consist of brief, unelaborated subject and predicates; not always related to the topic.

--sentences lack flow of natural speech.
--expression of feelings lacking.
--little use of descriptive adjectives or figurative language.
--lack of precise language, for example, in choice of verbs.
--introductions and conclusions lacking (beyond child's conceptual development).
--beginning and ending punctuation not always under control.
--capitalization not always under control.
--spelling not always under control.

Sample of Typical Writing

The Two Rabbits at Home

We have two ralbits at home. And I am very attached to them. I will never forget them becouse they are so cute. And our cats try to eat them. And I feel very strongly about them. And I hold my ralbits alot to.

Commentary by Evaluators

--uses simple short sentences with little flow.
--begins sentences with pronouns, connect with "And."
--misspells some words (may be handwriting).
--does handle punctuation and capitalization.
--expresses feeling.

Generally in average papers the writers deal with the topic, but their ideas tend to lack originality and are overly conventional. The sentences tend to be short--five to seven words, and most sentences begin with pronouns. There are run-on sentences, and many sentences begin with "and." There is little evidence of descriptive words, vivid verbs or figurative language. The writing is narrative, but a sense of active involvement of the writer is lacking. Transition words seldom occur; most of the joining is done with "and." Spelling, capitalization and punctuation are not at all under perfect control. However, these writers do sometimes vary sentence length and arrangement of parts.

Anyone evaluating papers at this level must keep in mind that no paper will illustrate all the characteristics listed. In general we can say that superior compositions maintain consistency of verb tense over a series of four or more sentences. Their content is a fairly complex network of related ideas, and the relationships are made completely clear to the reader. The average number of words per utterance is greater than that of the weak writers. The sentences vary in length and are not monotonous. The writing often sounds like natural speech, sometimes using quotations, contractions and questions.

These pupils bring feeling to their subject; personal feelings are expressed and feelings are attributed to other persons and characters. These feelings are not limited to the usual ones of happy, sad, mad, and glad, for these pupils possess a vocabulary to express more subtle moods and emotions. Their sentences are beginning to show some variety, and the use of descriptive adjectives, similes, and colorful, precise verbs occurs. These writers show evidence of a fairly well-developed perception of details in everyday life. Their vocabularies tend to be precise. Insight tends to be above a surface level. Ideas flow from one sentence to another; the sentences are not isolated bits but a coherent whole.

Often an attempt is made to supply an introduction, and a sense of closure exists at the conclusion. There is evidence of the beginning of transition words between sentences.

WEAK WRITING

Characteristics of Weak Writing

- --average sentence length less than six words.
- --lack variety of sentence patterns; frequent fragments.
- --sentences not related, lack direction.
- --no statement of writer's feelings.
- --lack of descriptive words or precise verbs.
- --writing lacks perception of everyday life and holds little interest to readers.
- --ideas joined by"and"seem to be random.
- --misspellings, inadequate punctuation and capitalization are frequent.

Samples of Weak Writing

One day when I was going to the beach we stoped at a restront when I was only 1. I talk out my horsesy. I thoult it was the beach.

HERO

My dog Hero is a Golden Retrever. He has a gold coat and blue eyes. He's a big dog. We had him since he was three months old. I love Hero.

CEASER

Ceaser is Brown and White and a littel bit Black and tan. hes I year old. hes 2-1/2 feet. hes so clumsy. he trips over the vacuum cord. he slobber all over me

The End

Commentary by Evaluators

--lacks coherence although meaning comes across.

--uses capitalization and punctuation correctly at times.

--misspells words.

--uses simple short sentence structures with little variation.

--writes brief composition.

--lacks descriptive words and phrases, figurative language.

One gets the impression that for these writers, encoding their thoughts and feelings is still an exceedingly formidable task, requiring them to keep more in mind than they can handle.

The samples included here show potential. Children need instruction on specific skills and more opportunities to write.

LEVEL II (Grades 5-6)

Superior Writing

Characteristics of Superior Writing

- --sustained purpose throughout.
- --use of detail to support the main idea.
- --communication of feelings.
- --clarity of meaning.
- --unity achieved through introduction, logical development of ideas, and conclusion.
- --minimal mechanical errors in spelling, punctuation and capitalization.
- --consistency of tense and agreement of subject and predicate.
- --varied arrangement and length of sentences.
- --neat, legible manuscript.
- --paragraph indentation and development.

Sample of Superior Writing

"Manitoulin Island"

Last summer, I went to Manitoulin Island, which is part of the province of Ontario, Canada. My aunt and uncle live on the island in a small town called Mindemoya. The population is about 300.

My uncle does a number of things for a living. Things like raising dairy cows, he's head of the Chrysler Agency, and he's also Mayor of Mindemoya.

All around the town is nature. Meadows, pastures, and forests surround it. Everything is beautiful because there's no pollution there.

My aunt and uncle live in one of two big farmhouses, with one of their seven children.

They own part of a lake, called Lake Mindemoya. On their plot of land, they keep a dock and two fishing boats.

In back of the farmhouse, there's a forest, called a bush. My aunt and uncle own a section of that bush. They keep hunters out, so animals can live there.

Manitoulin Island is so peaceful, my aunt doesn't have a lock on the door, and she doesn't have a key.

My uncle has three ranches, two of them are for cows, and one called the Bull Ranch.

Down in another part of the island a ship called the Chincheague (which is Indian, for Big Canoe) goes to Tobermory, an island in Lake Huron. The ship is a luxury liner. It has everything from a dining center to a diaper changing room.

When loading the ship with cars, the whole front end opens, so in drive the cars. It can hold two greyhound buses, one half of a house, and more cars.

Manitoulin Island is an island of beauty, of wonders, and I hope to be able to go to this island of wonders soon.

Commentary by Evaluators

--shows insight into the peacefulness of rural life.
--shows understanding of purpose--knows what he/she is trying to do.
--relates introduction and conclusion.
--uses examples to illustrate statements.
--makes good use of comparison:
    "Everything is beautiful because there is no pollution there."
--does not use irrelevant statements.
--develops ideas logically:
--describes setting.
--introduces characters and tells of their life and work.
--adds to scope of idea by introducing the luxury liner.
--summarizes reason for wanting to return to Manitoulin.

Sample of Superior Writing

"My Bon-Bon"

At one time I'm sure we all believe in something that really isn't true but, my Bon-Bon was more than just a stuffed rabbit to me. He was the best friend any three year old ever had. He was someone I could talk to and someone who liked what I liked. He was like a part of me, someone I never would get tired of. My dad used to call him my little comrade. Nobody thought he was as beautiful as I did.

He was remade three times. I used to take him to nursery school with me. The kids used to tease me about him. One day they threw him over the fence and I was up till 12:00 crying for him. My dad recovered him at 1:00 and I went right to sleep. I never went anywhere without him. He stood by me in the hospital when I had an ear infection and never left my side.

He was remade of socks, and button eyes. He was someone to share my darkest secrets, who was there when I woke from a bad dream, and when my great uncle, Uncle Mac died my Bon-Bon cried too.

But my love for him ended all too soon. I don't carry him to school any more he's in a special place. I guess he's thinking about the times we used to play together. He may be ugly to other people but to me he's the most beautiful thing in the world and will be until the day we die.

Commentary by Evaluators

--makes feeling real to the reader.
--expresses deep affection for rabbit clearly.
--places reasons for affection in logical order:
--acquired him as a child.
--relied on him for comfort.
--keeps him as a memory of childhood.
--relates introduction and conclusion.
--maintains tense consistency.
--shows maturity in realizing that as one grows older, childhood things are put aside.
--writes in paragraphs that are well constructed.
--uses variety in sentence structure.

Typical Writing

Characteristics of Typical Writing

--some inconsistency of skills throughout with good and weak elements existing side by side.
--content unsophisticated, tending to be factual.
--inclusion of irrelevant material.
--some relationship between ideas.
--paragraph development uncertain.

- --Sentence patterns limited in variety and length.
- --Vocabulary ordinary.
- --Some errors in spelling, punctuation, agreement and consistency of tense.

Sample of Typical Writing

"My Watch"

My watch is a maroon color. The band is about a half an inch wide. The face is about an inch in diameter. It has an hour hand, a minute hand, and a second hand. It has black numbers.

I got my watch Nov. 12, 1975, my 11th birthday. My mom and dad got it for me.

I needed a watch because I was a crossing guard and needed to know when it was time to go in.

I am attached to it because it's something I need. Yesterday I went swimming and forgot to take it off. My sister told me I had it on and instantly I jumped out to dry it off. It stopped, but I shook it and it started again. I'm very lucky that it started again.

The End

Commentary by Evaluators

- --presents factual content.
- --overuses verb "to be:
  - my watch is.
  - the band is.
  - the face is.
- --uses limited, short sentence patterns.
  - Short sentences should be put together in a more interesting manner.
- --shows some relationship between ideas: explains need to know time as a crossing guard.
- --uses ordinary vocabulary except for one descriptive adverb:
  - "instantly I jumped out."
- --concludes with uninteresting ending.

--uses spelling, punctuation, and grammer adequately.

Sample of Typical Writing

"Teddy"

I have a big bear. His name is Teddy. I named him that because I did not know what else to call him.

He is a very big bear. He has brown eyes, a white stomach, and a brown body. Teddy also has a green bow around his neck and a yellow, orange, red, green, and white checkered hat on his head.

I love him alot because when I get mad at my mom or somebody else he's always there to comfort me. Or when I get in trouble.

I've had him for two years and he looks as good as new, almost.

I won him at the county fair two years ago. It was at a booth where you would throw a ping pong ball on to a lillie pad that was in the water flowting around in a circle. I won on my first try! I tried it ten more times but I did not make it.

Commentary by Evaluators

--needs to combine simple sentences.
--handles punctuation and capitalization adequately.
--divides into paragraphs but not developed.
--presents information factually.
--concludes with inappropriate ending.
--lacks flow of natural speech.

Weak Writing

Characteristics of Weak Writing

- --simple, factual content.
- --central purpose lacking or unclear.
- --conclusion weak or non-existent.
- --choice of words dull, inexact, or careless.
- --awkward sentences with many run-ons and fragments.
- --many errors in spelling, punctuation, agreement and consistency of tense.
- --unattractive manuscript, poor handwriting, illegible.

Sample of Weak Writing--1

One day I was walking home from a store. I saw a man open his car door then the man dropes a pupy. Then the man drove off with out the pupy. The pupy and I had fun. We had races we went fishing.

As reno got older the famly had a hard time ceaping him out of the house. One day my Mother sayd "Reno is getting out of hand so we have to get rid of reno."

So I gave reno to my feind Tin.

Commentary by Evaluators

- --lacks a central purpose: no strong feeling shown for puppy.
- --contains simple and run-on sentences:

  "We had races we went fishing."
- --makes numerous spelling errors: "dropes," "pupy," "feind."
- --shows lack of understanding of capitalization and punctuation but is aware of need for quotation marks around what Mother said.
- --includes two sentences in paragraph 2 which meet the criteria for an average 5th or 6th grade paper.

Sample of Weak Writing--2

"My Oregn Pants"

I got them at the Goodwell store my sister bouthen for me. I had the pants about a year and in a year I riped them on a naile. I got Super mad so I put a oregn butterfly on the rip. It was right on the neigh. I did not like the pach there but it was better then throwing them away. But I got us to it. But then the back started to wear out so I am trying to talk my mom in to leating me keep them but I don't think she well leat me. I want to put a pach on the hole but she won't let me. I never want to give them away but I have to.

My oregn pants are hiphigers. The bottens are bells and I don't want to throw them away.

Commentary by Evaluators

--expresses feeling:

"I got Super mad."

"I don't want to throw them away."

--uses run-on sentences.

--makes numerous spelling errors.

--lacks logical development. Reader doesn't know until the last paragraph that the "oregn pants are hiphigers."

--repeats unnecessary words.

MORGAN HILL UNIFIED SCHOOL DISTRICT

GENERAL RUBRIC FOR HOLISTIC ASSESSMENT

1	2	3	4	5	6
1. No details. No modification.	1. Some details, a few modificers.	1. Specific details; but writing still colorless.	1. Specific details with appropriate modification. Some appeal to the senses.	1. Vivid description.	1. Vivid description with use of images and metaphors.
2. Vocabulary severely limited.	2. Limited vocabulary; malapropisms.	2. Some variety in vocabulary; inappropriate slang.	2. Appropriate vocabulary; some repetition.	2. Wide variety of vocabulary; appropriate usage.	2. Extensive vocabulary; imaginative choice of words.
3. No apparent purpose to paper.	3. Purpose implied; frequent rambling.	3. Some evidence of organization, although tends to be mechanical.	3. A clear sense of a controlling purpose; few digressions.	3. Satisfying beginning, middle and end with clear sense of purpose. Writer always in control.	3. Strong sense of purpose; natural organization. Writer flows steadily toward a conclusion.
4. Incoherent or nearly so.	4. Many sentences difficult to understand.	4. Some sentences require second reading.	4. Coherent	4. Coherent	4. Coherent
5. Mechanical errors abound. Replete with run ons and comma splices.	5. Sense of a complete sentence but with frequent mechanical errors.	5. Some mechanical errors creating ambiguity.	5. Few mechanical errors, certainly none that create ambiguity.	5. No noticeable mechanical errors.	5. No noticeable mechanical errors.
6. Horrible spelling; phonetic, at best.	6. Poor spelling; misspells one-syllable words.	6. Misspells some common words and homonyms.	6. Most words correctly spelled. May phonetically spell difficult words.	6. Few spelling errors. Difficult words correctly spelled.	6. Few spelling errors.
7. No paragraphing.	7. Haphazard paragraphing.	7. Basic sense of paragraphing.	7. Proper paragraphing.	7. Proper paragraphing.	7. Proper paragraphing.
8. Illegible	8. Illegible	8. Legible	8. Legible	8. Legible	8. Legible

STUDENT EVALUATION

We have thus far emphasized the means by which a teacher can access a child's writing. Equally as important are means by which pupils may access their own papers or those of their peers.

Ideally students find their own errors, and they can gradually be trained to do so, but they must have guidelines from which to start. These could be charts posted in the classroom or copied into their notebooks. Suggestions for upper and primary grades follow: (Attachments A and B).

PEER EVALUATION

Peer evaluation not only provides a highly motivational reason for writing and a model against which students may judge their own work, but also is an absolute necessity if they are to write every day. The volumes of papers thus produced cannot be handled by an unaided teacher. The following method of peer evaluation can take as little as 10-15 minutes per day.

Students are assigned four related topics a week as homework, e.g. DREAMS: (Monday) A Recurring Dream, (Tuesday) a Fantasy, (Wednesday) A Nightmare, (Thursday) a Day Dream.

Note: Students should be free to amend or completely change an assigned topic. The object of daily writing is to develop a free flow of ideas, not to restrict creativity. They need also to be given an opportunity not to have their papers read aloud. A suggestion has been that 3 "P.D.R's" (Please don't Read) be allowed each grading period.

At the beginning of the year, prewriting for each day's homework, whether it takes the form of brainstorming, mapping, clustering or formal outlining, should be done in class. Only after prewriting becomes a habit can this step become part of the homework assignment.

A TRUSTED FRIEND

In the early stages students should be allowed to choose an editing partner (it may be the teacher). Even in this informal arrangement, guidelines must first be established. They may begin simply as:

1. Copy (underline/star) the sentence you like best.
2. Write one sentence telling the author how the writing can be improved (strengthened/made more clear).

If the lesson has included descriptive adjectives, students might be asked to underline them and circle the ones they liked best. Add criteria as the writings and the students mature.

Papers may or may not be rewritten based on this evaluation.

As children become more willing to share their work, the teacher may wish to have more than one reader. One method is to devise a recording sheet such as the one attached. (Attachments C and D). Distribute all papers at random (these could be coded if desired). As students finish evaluating, they staple the evaluation sheet to the original, take it to a central point and pick up another.

PEER EVALUATION: small groups

It is important that both the author and the evaluators be prepared for this experience.

Authors should:

1. proof read carefully.
2. jot down questions they want the group to answer.
3. be ready to answer questions the group might have about their work. and
4. make it clear to the group how they want help (Are they worried about the organization? whether there is enough description? - if they've used quotation marks correctly?)

Groups should:

1. listen attentively;
2. respect the feelings of the author;
3. respond first to the strengths of the paper, e.g.
   which sentence is best?
   what makes them like the work?
   which character/description/situation/fact was most interesting?

4. as students become more proficient, make specific comments on how the paper could be made even better, e.g.

   Does the introductory sentence "brab" them?
   Does the writing "flow"?
   Does the author stick to the topic?
   Does the paper have a beginning, middle and end?
   Does it make them want to read it again?
   Are the ideas expressed clearly and logically?

   If the answer to any of the above questions is "no", then give the author ways to make it "yes".

Groups, at least in the beginning, should be carefully supervised. (In the primary grades, the entire process should be modeled first.) It is absolutely vital that this be a positive experience for everyone concerned. Keep the sessions short (not more than 20-30 minutes at the beginning), the groups small (3-4), and establish a pre-student time limit (5-7 minutes). Each session should be culminated by a whole-group discussion, drawing out what the students feel were the most and least helpful kinds of comments and suggestions. Accentuate the positive; eliminate the negative!

To stress the importance of this means of evaluation, these papers probably should be rewritten and teacher-corrected. Insist that all drafts and group evaluations be included with the final copy.

A sample of a group evaluation sheet is attached. (Attachment E). Amend it to suit your purposes.

FORMAL EDITING GROUPS

Formal editing groups are often desirable for large projects such as term papers, class books or entries to the Science and Young Authors' Fairs.

The teacher must establish both these editing groups (depending on student strengths and interests) and the criteria on which the project is to be judged. For "stories and books" the groups might be:

Story line or plot:

Is it logical? Does it have an introduction, middle and end?

Character development

Do you feel you know the character? Can you see him in your mind's eye?

Correctness

See editing chart/guide

Illustrations

Do they fit the story? Do they have the author's approval?

Are they visually attractive and unique?

Final proof reading

Is every detail correct and organized? Is it ready for the President of the United States to read?

For expository writing:

Coverage

Is there enough information so that you could discuss the topic? Have your questions been answered? If you can think of more, jot them down for the author.

Organization

Are topics arranged in a logical manner?

Are there any glaring omissions?

Are there transition sentences?

Is there a conclusion?

Correctness (see above)

Illustrations/charts and graphs/maps

Check for neatness and accuracy. Do they support the topic or are they just "fillers"?

Mechanics

Check the Title Page, Table of Contents, Introduction and Bibliography. Have the forms been followed exactly?

Final Proof reading (see above)

Of course these papers are rewritten (and rewritten) until they have been passed by each committee and by the teacher.

Another approach to writing groups, taken from BAWP is attached. (Attachment F)

WHOLE CLASS/SCHOOL EVALUATION

Since the proficiency standards required by California state law are the minimum, not the ideal, it is vital that we not allow these to become the guidelines by which we evaluate students' writing.

Properly scored writing samples can reveal not only the degree of proficiency attained by students, but also their specific areas of strengths and weaknesses.

To prepare a broad assessment of student writing, the following activities are recommended:

1. Decide on a specific writing topic, the prewriting activities to be used, the format to be followed and a time limit.
2. Score the papers using a holistic approach such as the "General Rubric for Holistic Assessment" (H) attached, or see "holistic scoring", this section.
3. In workshops, grade level meeting, etc., discuss the results, defining weak, typical and strong models for each level. Identify common weaknesses and establish goals for the year.
4. Administer post-test at end of the year, using the same or similar topic and maintaining the same rubric for purposes of comparison.

POSTWRITING

Writing must be valued, both as a process and as a finished product. All efforts should be saved and a periodic folder sent home. (See Attachment G)

Other ideas:

1. Provide an audience.
   - Have children read their papers to a friend or a group.
   - Publish a class or school newspaper/magazine.
   - Provide a special Writer's Corner" where work is posted.
   - Encourage entries in the Science Fair, Young Author's Fair, and the Real Estate Board and DAR essay contests.
   - Write letters to the Odd Fellows Home and adopt a grandparent.
   - Write books (or plays/skits) for younger children.
2. Have students respond to their own papers as well as to others.
3. Make students aware of common errors so they will see the relevance of grammar and composition lessons.

UPPER GRADES

COMPOSING SKILLS CHART

Did I say what I wanted to say clearly?
Did I choose the exact wording so others will understand?
Did I arrange paragraph details in logical and interesting ways?
Is each sentence well formed?
Does each paragraph have a main idea and supporting details?
Did I use more words than necessary?
Did my story have a clear beginning, middle, and ending?
Did I make the people and events real and interesting?

MECHANICAL SKILLS CHART

Does each sentence have the right ending punctuation?
Did I use punctuation in other appropriate places?
Did I capitalize the first word of each sentence?
Did I capitalize other appropriate words?
Did I spell words correctly and check words I was unsure of?
Did I write in my best handwriting?

Attachment B

PRIMARY GRADES

STORY EDITING

(A progressive and on-going guide)

Does everything in the story "go with" what the story is about?
Does everything happen in the correct order?
Did I use all the words correctly?
Did I leave out any words?
Did I use capital letters at the beginning of each sentence?
Did I use end marks at the end of each sentence?
Is my paper neat and written in my best handwriting?

Please comment on the paper you read, mentioning specifically what you enjoyed about it (use quotes from the paper, if you wish), and what you think might have been improved.

Reader #1: Name________________________________

Reader #2: Name________________________________

Reader #3: Name________________________________

TRUSTED FRIEND EVALUATION

Name of author________________________________

Name of friend________________________________

Subject/title________________________________

1. Read the description carefully after listening to the author read it out loud.

   Check the boxes below

	Excellent	Good	Needs Improvement
Does the description "show"?			
Does the description make sense?			
Can you guess the object easily?			

2. Pick out a sentence you especially like, copy it and explain why it is effective.

   ____

   ____

   This sentence is effective because________________________

   ____

3. Find one sentence that needs correcting. Copy it as the author wrote it.

   ____

   ____

   What's wrong with the sentence?________________________

   ____

   Now, rewrite it making any necessary corrections.______________

   ____

4. Finally, write a comment about what you particularly liked about the description.______________________________

   ____

I. GUIDE FOR THE WRITER

1. Before sharing your paper with your Editorial Group, jot down a few questions you'd like response to regarding your piece of writing.
2. When you share your writing with the group, be sure to read it twice--slowly, carefully and loud enough for all to hear.

II. EDITORIAL GROUP SCRATCH SHEET

On this sheet you'll be recording observations and/or questions which come to mind during the reading of the paper.

YOUR NAME:____

AUTHOR'S NAME:______________________________________

TITLE OF PAPER:_____________________________________

1. As a listener, jot down some of the things you like best about this paper. Pick out specific words or lines and be ready to talk about them.
2. Jot down any questions you'd like to ask the author about his/her paper. Add any suggestions you might have to offer on how the paper might be improved.

PROCEDURES FOR WRITING GROUPS:

1. Every member of the group brings his/her first draft, a pencil, a lapboard, clipboard or something to write on, AND also brings a willingness to help the other members of the group.
2. First, the group decides upon the order in which the papers will be read.
3. The Writing Groups have only 1 hour to meet, so each person can take no longer than 10 minutes of that time to get response on his/her piece of writing.
4. Each person should read his/her whole piece aloud to the group, once. The group should discuss the strengths of the piece, and then ask questions.
5. The writer may need to read the piece aloud twice before the group can discuss strengths and ask questions.
6. While the group is responding, the writer should jot down on the first draft, whatever changes or additions he/she plans to make in the final draft.
7. At the end of the hour's time, the first drafts are to be collected, along with any other notes or revision suggestions that the writer has.

JIM MUSANTE
BAY AREA WRITING PROJECT

THE WRITING FOLDER

PURPOSE:

Enables teacher to have a record of each student's writing, a visual record of development from September through June.

Shows, at a glance, a record of student/teacher meetings and lists skills discussed. (CONFERENCE WORKSHEET)

Can be passed on from grade level to grade level as a record of student development.

Excellent tool for parent/teacher conferences, illustrates student's progress.

CONTENTS:

Student's papers (both rough copies and final drafts)

Conference Worksheets (Record of student/teacher writing meetings)

Partner Evaluation Sheets (Peer Evaluation)

PART TWO

Writing is a complex activity requiring the writer to integrate many skills and abilities. Student writers need instruction and assistance in all aspects if they are to learn to write effectively. Teaching writing is a complex activity requiring the teacher to coordinate the instruction of several aspects simultaneously.

The elementary teacher needs to provide instruction and assistance to students just beginning or struggling to learn to write as well as to the intermediate or advanced writer. Teaching writing is much like conducting an It involves providing instructions and practice on individual skills appropriate to the student and purpose, rehearsal and refining the finished piece is ready for an audience.

Teachers of writing are instructing and assisting students continuously in all these areas: preparing, motivating and creating a purpose for writing, generating, extending and organizing thoughts and feelings and acquiring and refining the use of techniques, skills and conventions such as grammar, spelling, mechanics, handwriting, diction, sentence structure, sentence variety, support, detail and form.

At the same time students need to be learning that a particular form may communicate their subject and purpose most effectively. It may be poetry, drama, essay, story, memoir or a combination of several. Certain writing assignments lend themselves to a particular genre ,depending on the purpose of the assignment; consequently ,the conventions and techniques of genre ,should be included in a writing program as well. The next section will discuss forms that are appropriate for elementary students ,and contains suggested lessons for each grade level.

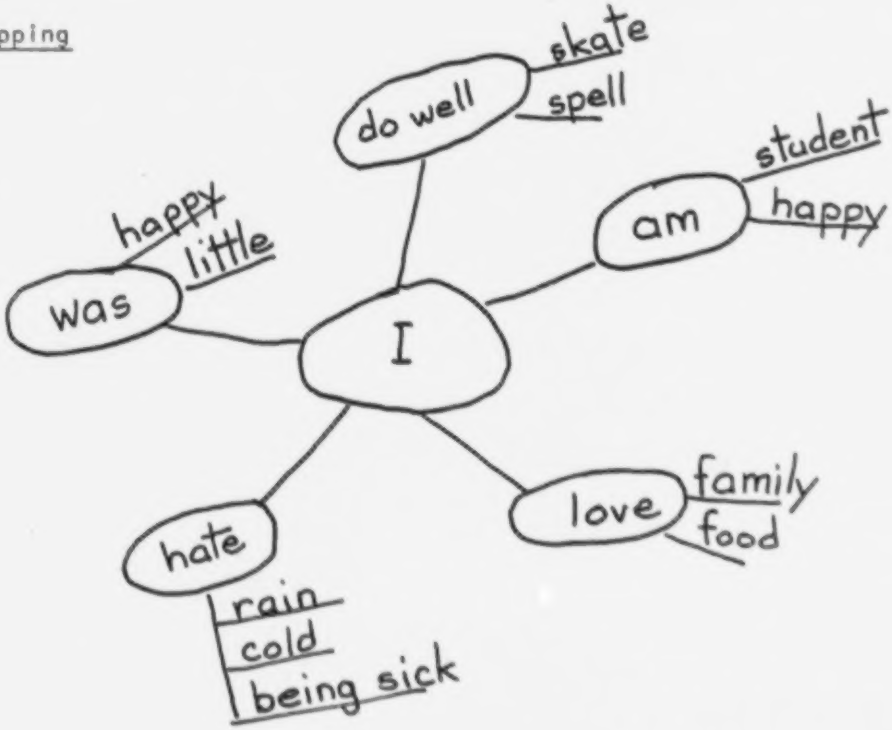
FIRSTHAND EXPERIENCES

Firsthand experiences, a form of expressive writing, are the fountains from which more formal writing grows. It is their composing that most closely resembles the child's oral language, thus becoming the logical place to start writing experiences. When students become more aware of themselves and develop confidence in their ability to write about their own experiences ,they will move into other more complex forms of writing.

Firsthand experiences are autobiographies and eyewitness accounts which include journals, logs and diaries.

The first category, autobiography,is the story of the student's own life written by himself. It tends to be linear and generally includes more than one event. There are many prewriting activities that can be developed. Some of these are as follows:

1. Mapping



Each cluster can become a paragraph. Students can choose one or two clusters to write on.

2. Me-Bags

   Students cut out, from magazines, pictures and/or words that express colors they like, their interests, hobbies and personalities.
   These examples are placed on the outside of a paper bag to represent what others might know about the student. Private things are placed inside the bag where no one else can look, and the bag is stapled shut.
   One or more students can write about the person from what is on the outside of the bag.
   Writing(s) are given to the owner of the bag to read.

3. Life Map

   The shape of the map is the form of one of the student's favorite possessions. The places on the map are areas of a personal nature about the student. Instead of a capital, the family name is written. Friends' names are in place of cities. Areas of the map are named to express the child's feelings such as Frightening Hollow, Joyous Glade, Struggling Mountain, etc. Then each student writes a guide to his/her map, describing each place.

4. Life Line

   Students list five important things that have happened in their lives. Then they place each event on a card and illustrate it. These are sequenced and hung on a piece of yarn, forming a life line for each child.

   > Life Lines: Strips of paper folded into 12 sections. In the first section they write the day they were born; in the last section, the day they die. They space out the special events of their lives in the remaining 10 spaces. Of course, since most of their lives are still ahead of them (hopefully) they have to use their imaginations and wishful thinking to supply their futures.

   Bay Area Writing Program

5. Analogies and Metaphors

   a. List 3 descriptive terms about yourself (thin, anxious, impatient, emotional, carefree).

b. What are you like: (I am like a cucumber, like a kite, like a bad dream, like a balloon.)

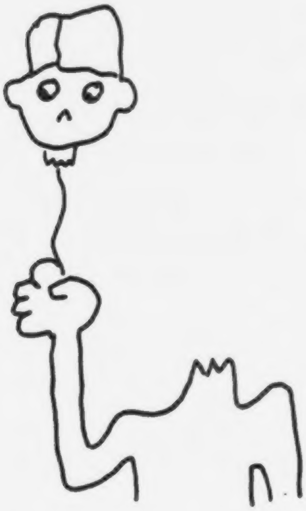
c. Pick one likeness - change to a metaphor

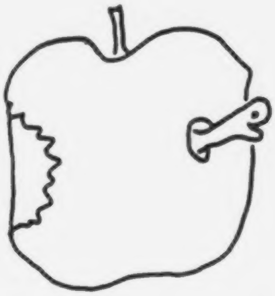
I am a balloon because ________________

____

________________ (3 reasons)

d. Line drawing of your metaphor





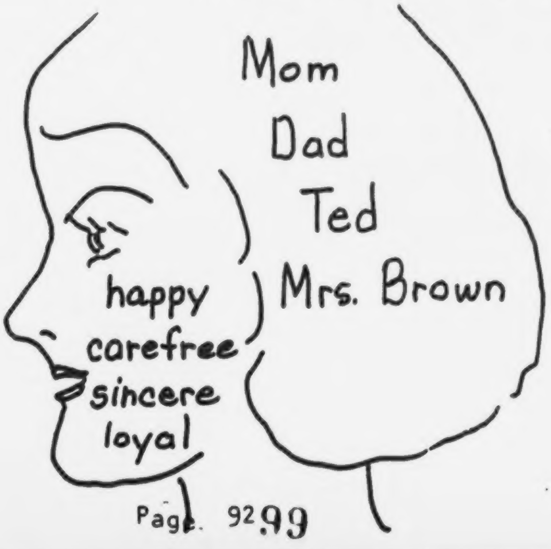
I am a balloon

- mind detached from body
- imagination floats up
- inflated head

I am a worm

- munching slowly and secretly through the apple

6. Profile


Mom
Dad
Ted
Mrs. Brown
happy
carefree
sincere
loyal

Students draw a profile of themselves. They list words that describe themselves in one part of the profile. They list people they admire and respect in another. Students can write a paragraph about themselves and the people they admire from their profile.

7. Class Chart

Make a chart on butcher paper which will accommodate the name of every student and as many of the following categories as you choose:

- astrological sign
- pets
- favorite saying
- birthplace
- something I do well
- favorite city
- favorite food
- something I do not like
- hobbies
- where I would like to live
- bad habit
- favorite color
- something I would like to change in this world
- an event I will never forget
- my hero(ine)
- I wish....
- my favorite teacher
- day of the week I like best
- I would like to interview
- my summer fun

Each student can fill in his/her line of the chart in colored pen and can read about classmates on the same chart.

EYEWITNESS ACCOUNTS

Eyewitness accounts are descriptions of specific incidents and are usually of a serial nature. They include diaries, journals and logs.

1. Diaries

   A diary is a day-by-day true story written by the students to themselves and intended to be read only by them. It is written about events that have happened to the students, their memory of them and often their private feelings about what has happened. A special time each day can be set aside for a student to write in a personal notebook. Students do not have to show their notebook to anyone or use it for later writing unless they want to. It remains private unless the students choose to share it. The important thing is to preserve the right to privacy so that the diary is an outlet for sensitive feelings that might not be written honestly if there was fear of exposure. Diary entries may be used as a basis for later writing about a specific incident and/or observation. The material can be expanded into essays, poems, stories or true accounts if the students wish to do so.

2. Journals

   A journal is a writing to be read by others. It is a firsthand, concrete account of day-by-day events. It is more impersonal and public than a diary. Students of any age can write journals focusing on some external event. A specific activity can be chosen that lends itself to observation over a period of time. This could be watching a team improve in a particular sport, learning to play a musical instrument, training a pet, etc. A time limit for observation is decided upon. It can be one week or several weeks. Observations of progress or development of the event chosen are recorded in individual journals or one group journal. These observations can be read and discussed in group meetings set up to follow the progress. The advantage of journal writing is that the writing can be discussed by the group and suggestions made as to how to summarize the progress.

3. Logs

Logs are day-by-day accounts that focus on external events. A log can be written like a calendar on a wall chart or in a book with blank blocks or pages for each day's entries. Students can keep logs of anything that changes, such as weather, growth of plants or animals, attendance, hatching of an egg, ant farms, etc. Logs in early grades can be drawings with captions; older students can describe the progress carefully with words. At the end of a period of observation, young students can list the most interesting things from their logs. Older students might write summaries of events and observations.

Reference:

Moffett, James and Wagner, Betty Jane, A Handbook for Teachers, Second Edition, Houghton Mifflin Company, Boston

AUTOBIOGRAPHY

ACTIVITY: "All About Me" Book

Tell the students that they will be writing pages about themselves that will be put together to make a book. Show them a completed book, if possible.

The directions for all the pages are the same except for the last page.

Discuss the topic of each page.

On the first pages they are to trace over the letters (together as a class if you are using this for a beginning printing lesson). Once the sentence on the page is traced, students are to copy the sentence again on the second line. When their writing is completed, children are to illustrate their sentence in the space above the writing.

On the last page the sentence is traced only, and the last word is dictated.

When all of the pages are completed ,they are stapled together to make a book.

"All About Me" book pages follow.

My "All About Me" Book

by ______________________

My name is

Page 99

This is my family.

Page 100

Here is my home.

Page 101

This is my friend.

Page 102

Here is my school.

This is my pet.

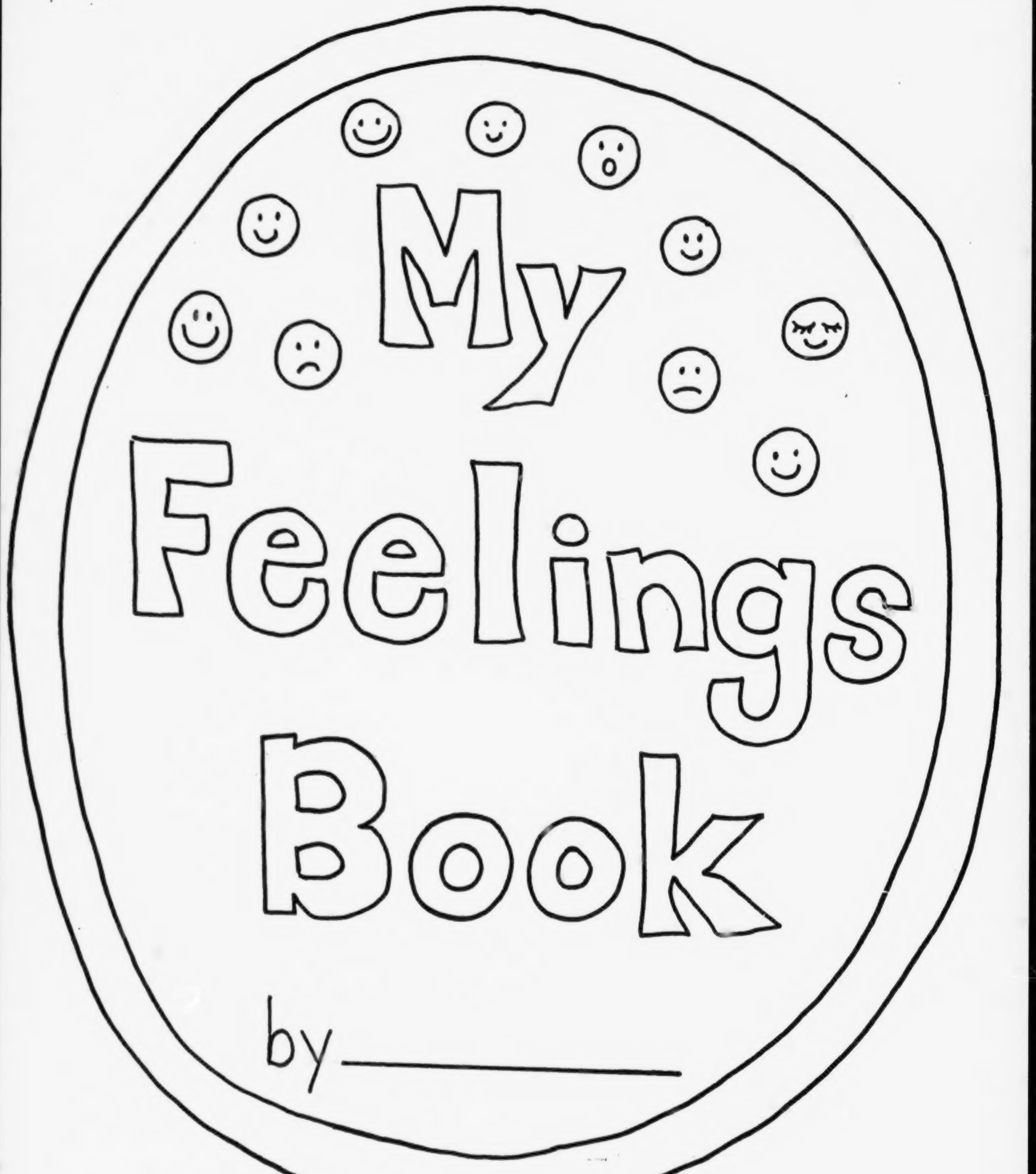
When I grow up I want

to be a ____________________.

ACTIVITY: "My Feelings Book"

Explain to the children that they will be writing and illustrating a book about their feelings. Tell them they will do two pages at a time. Show them a completed book if possible. The pages for each feeling are completed in the same way. Students trace the words of the beginning of the sentence (together if a printing lesson) and then dictate the ending. Students can be illustrating their feeling on the second page while waiting to dictate. Have the children cut out the oval shapes when they are finished.

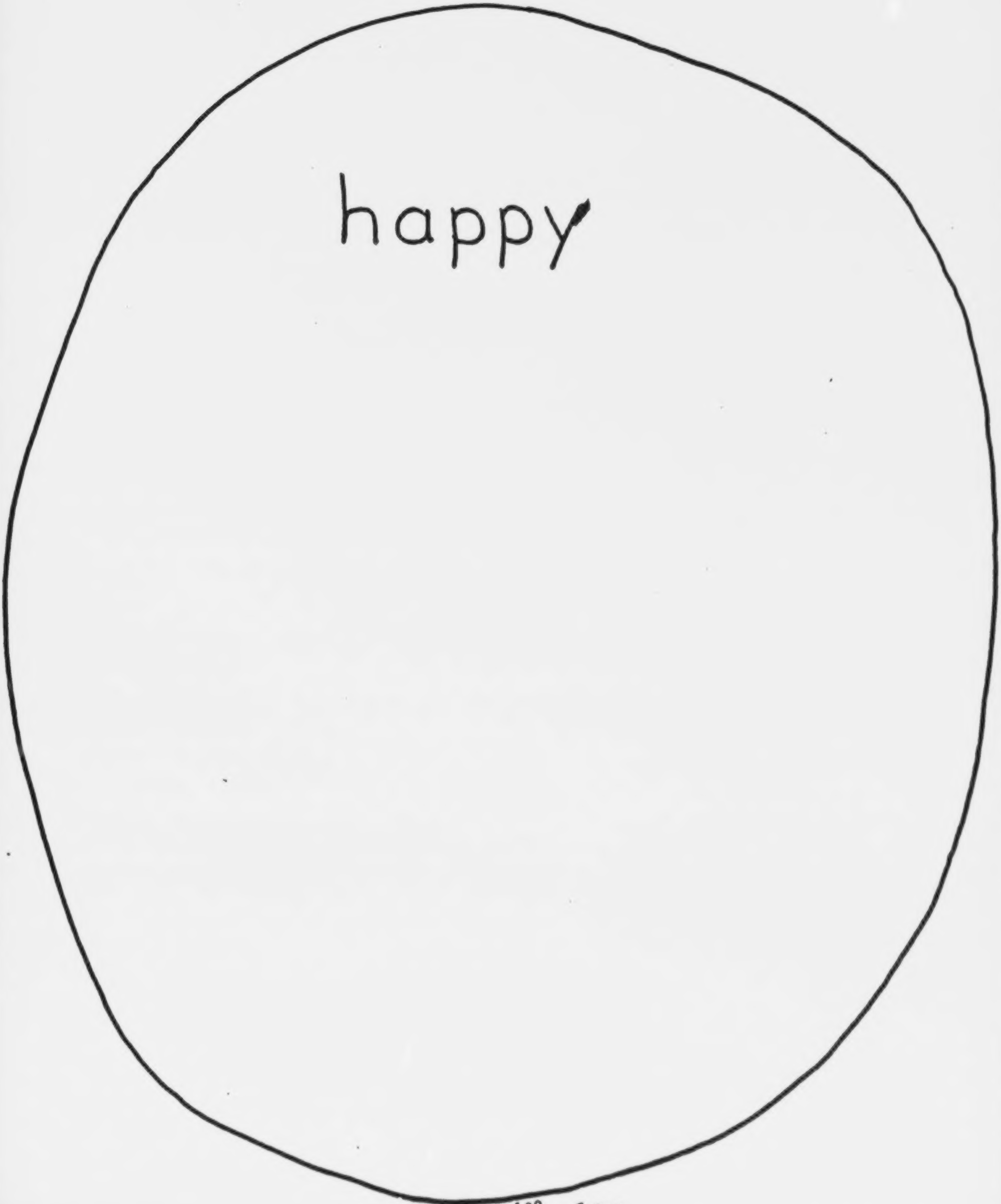
When the pages are completed, they are stapled at the top to make a book between the two cover pages. See the following pages.



My Feelings Book

by ____________

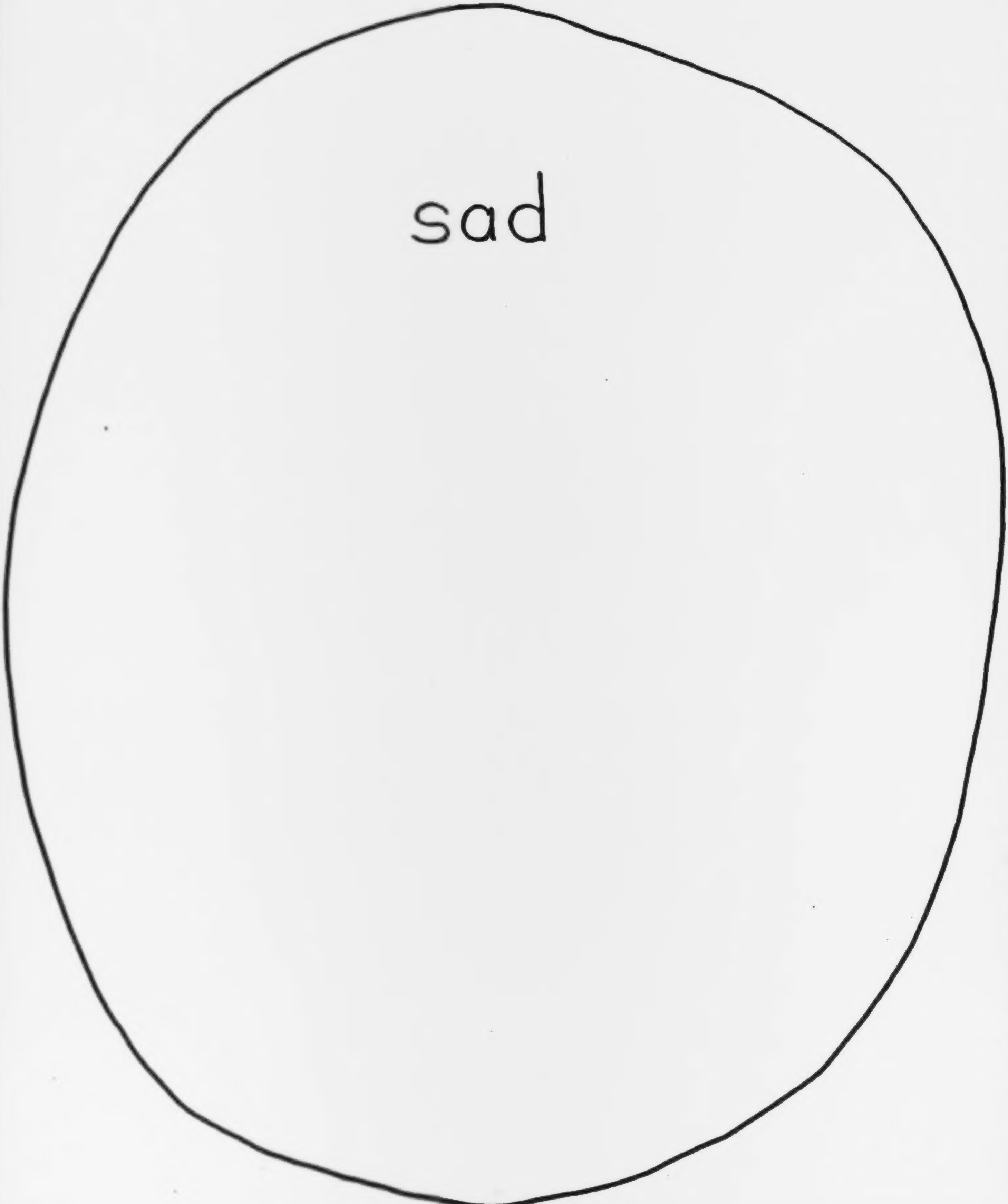
I feel happy when I


happy

I feel

sad when

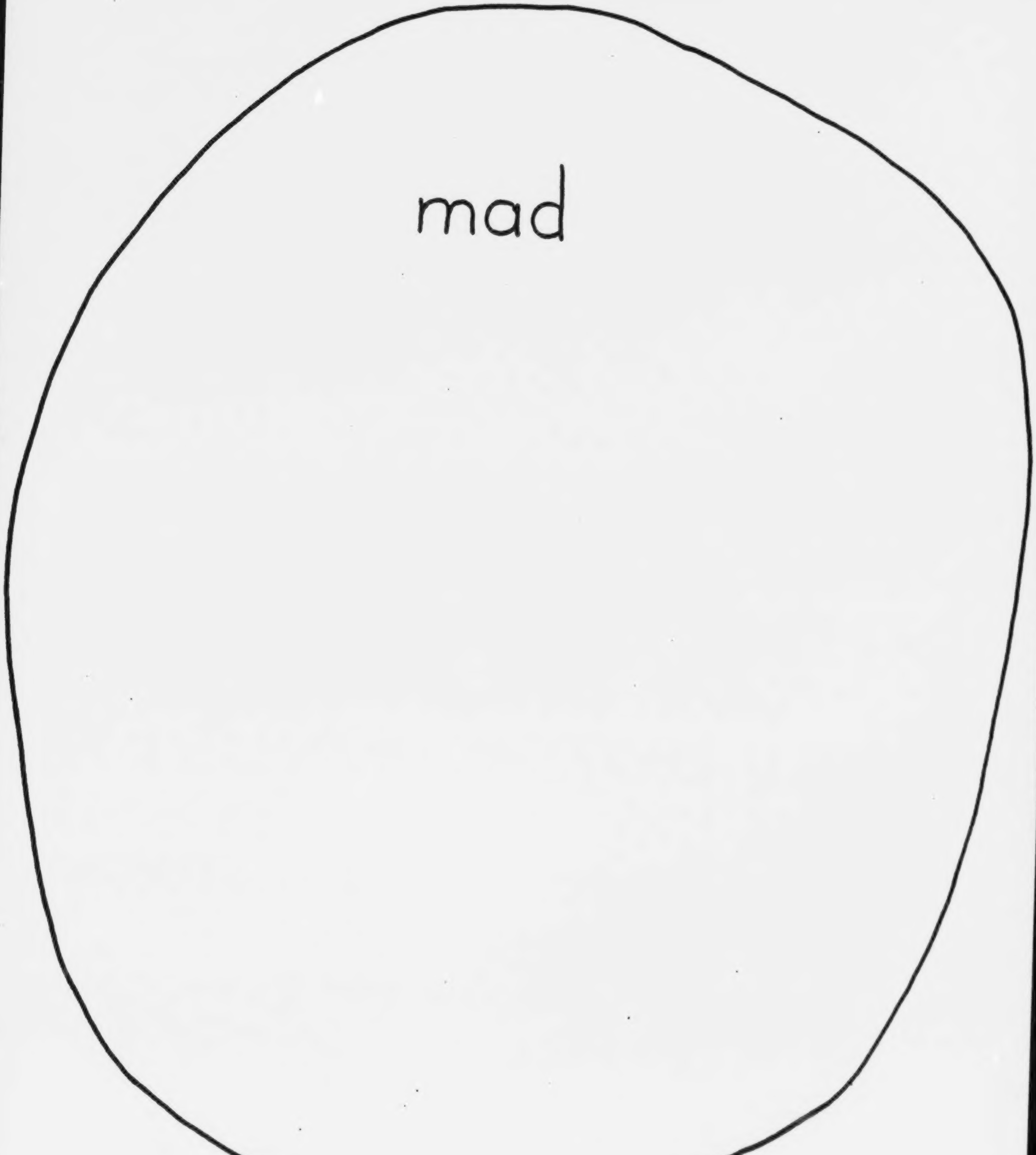
I


sad

I feel

mad when

I

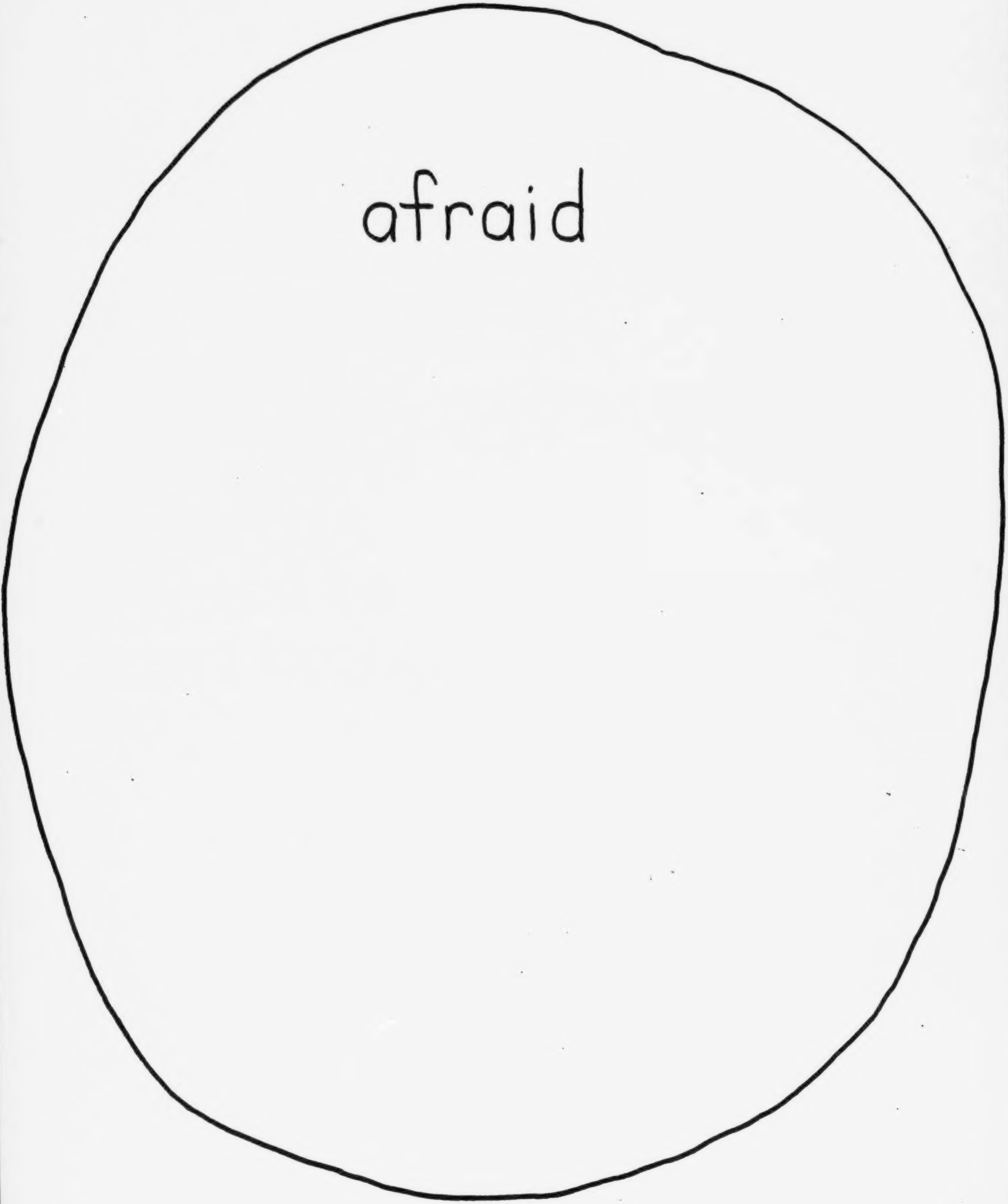


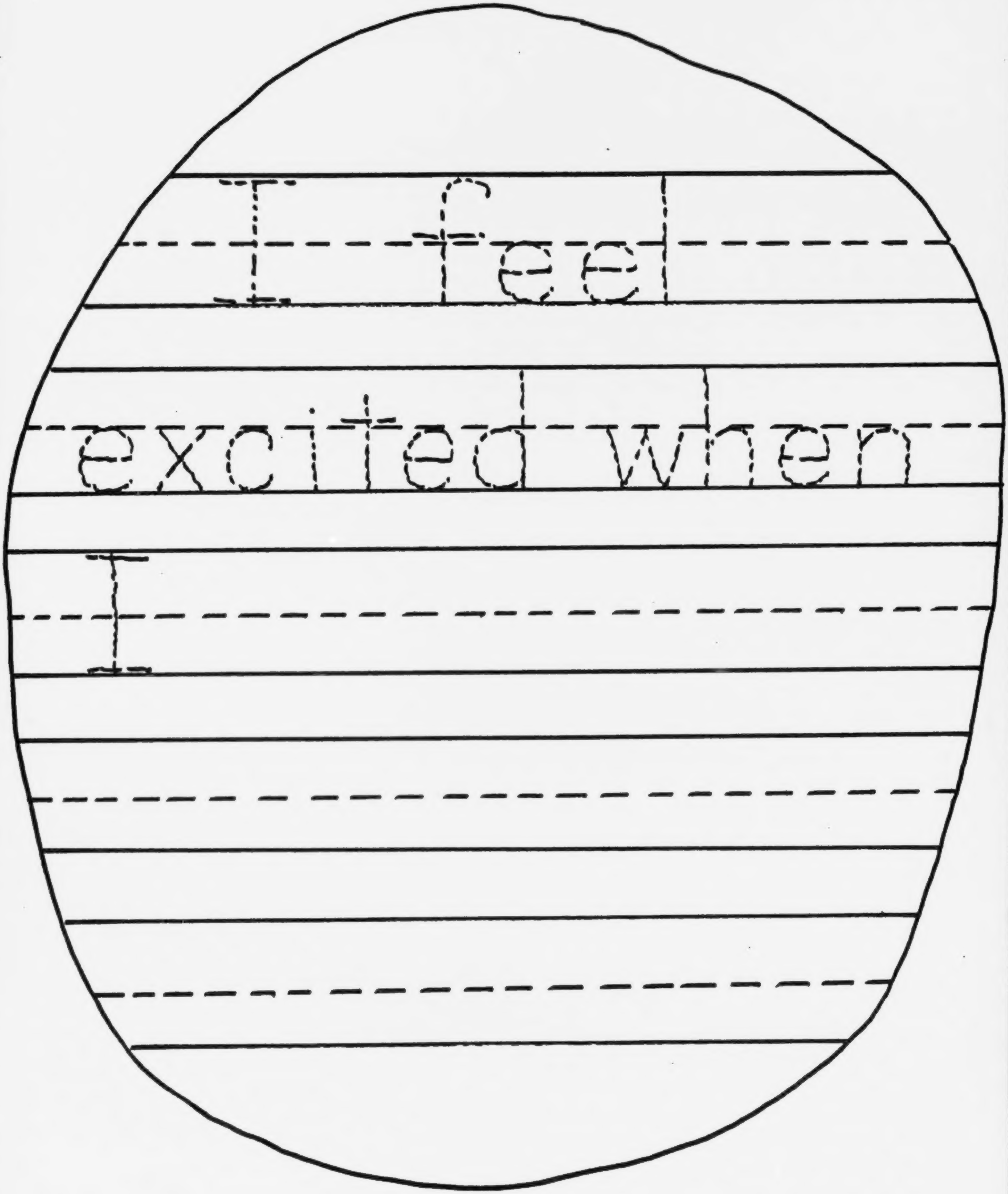
mad

I feel

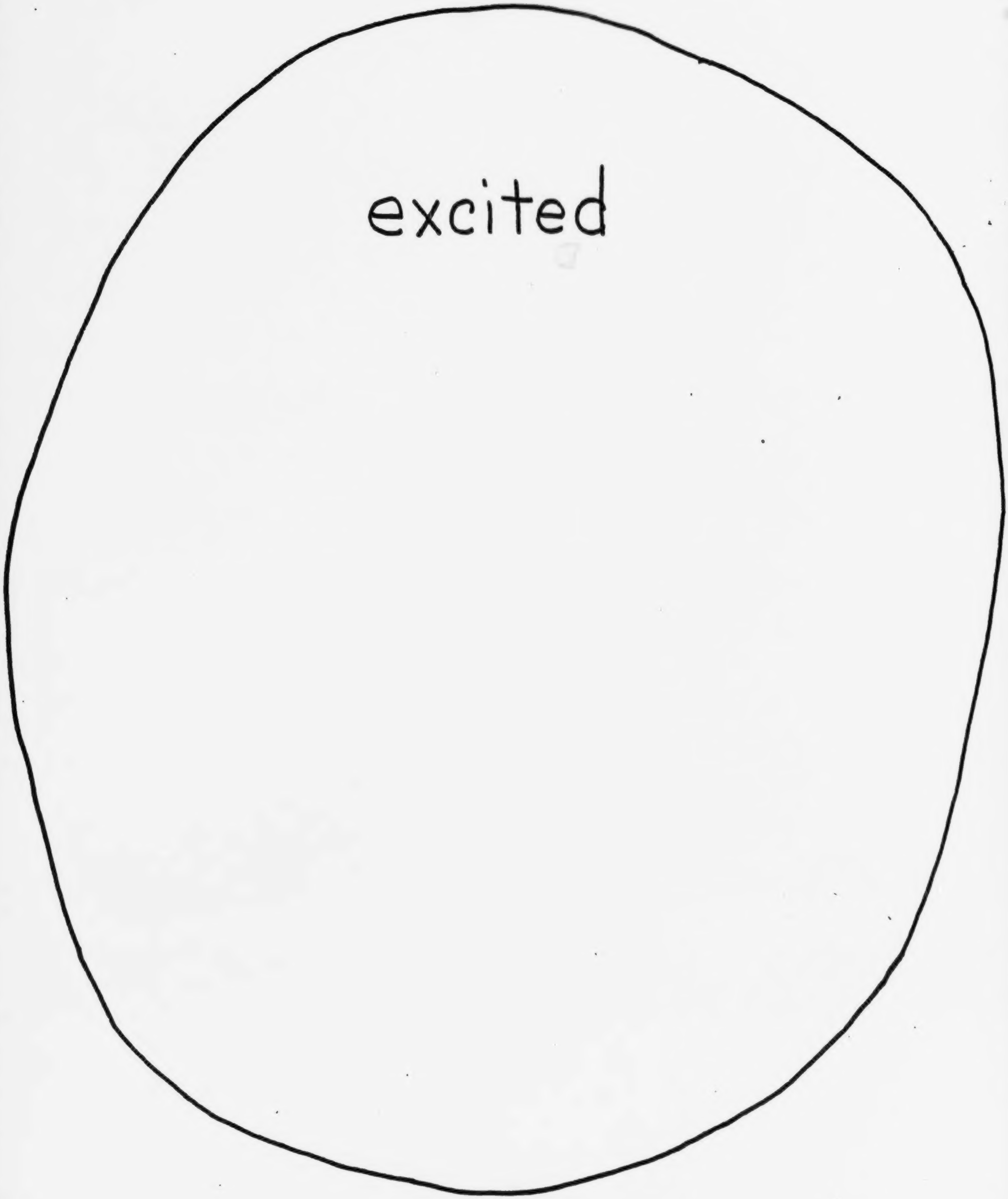
afraid when

I


afraid



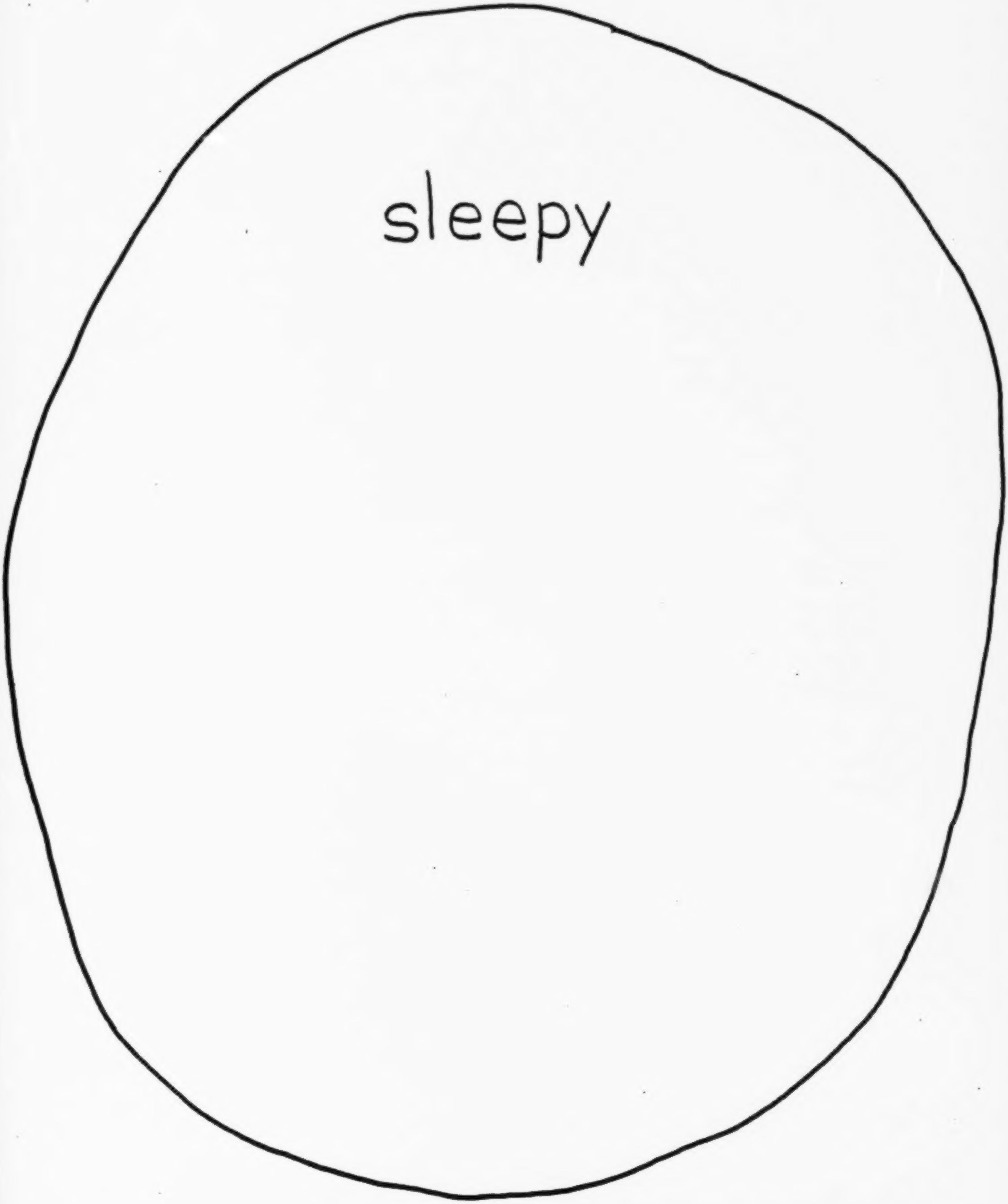
I feel excited when I


excited

I feel

sleepy when

I

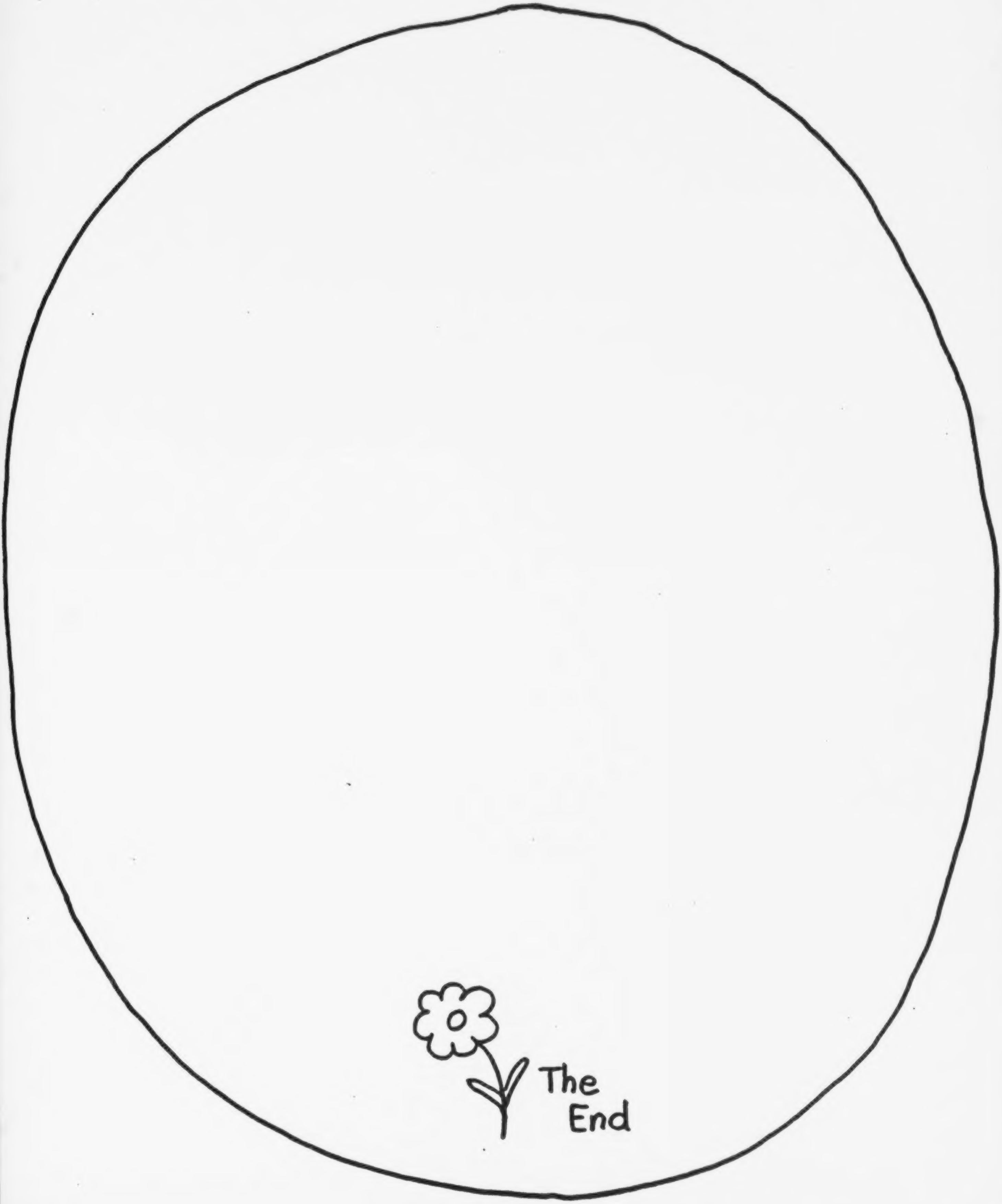

sleepy

I feel

quiet when

I

quiet


The
End

AUTOBIOGRAPHY

Writing Activity

Tell the children that they will be writing about themselves. They will need to describe themselves carefully because they will draw a name of someone in the class, who will then read what they wrote out loud to the class and have three guesses as to whom they are reading about. (Children draw names when they turn in their papers.)

Tell them not to put their names on their papers.

Discuss the term autobiography.

List on the board the things students should include:

1. Describe what you look like - hair, eyes, size, boy or girl.
2. Describe what you like to do.
3. Tell about your family.
4. Tell about your friends.
5. Tell anything else important about you.

Have children draw a name when they turn in their paper(s) and tape it at the top (see writing form on following page).

Have the reading/guessing game the next day.

WHO AM I?

Guessed by ______________

EYEWITNESS ACCOUNT

Two Ideas

1. Children write about something they have seen outside of class (on the playground or at home), telling as much as they can about the incident.
2. Children write about a movie, book or visitor to the classroom, in as much detail as possible. This can be later discussed and evaluated as a group because the topic is the same.

Children illustrate their accounts on the following cover page.

My Eye Witness Account

of

by

PERSONAL DIARIES

Have the children decorate a cover for their diary. The diary can be a composition book, notebook or a booklet made out of construction paper.

Children make personal entries under each date. They can write at times scheduled by the teacher or during free time. These are not to be corrected. Children can share them with the teacher or others if they wish, but they do not have to do so.

LETTERS: SOCIAL, FRIENDLY

In addition to the usual thank you letters that most students have experience writing, these ideas for letter writing might be used.

Students may write letters to exchange between child and parent or between pen-pals established with another class/school.

The following page may be useful in establishing letter form at the beginning of letter writing or later as a rough draft copy for children still having difficulty.

AUTOBIOGRAPHY

Students need direction in writing their beginning autobiographies. A list of questions for them to answer in complete sentences is a good beginning. From this they can write their story.

1. When and where were you born?
2. What are the names of your mother and father?
3. How many brothers and sisters do you have?
4. How old are they?
5. Ask your mother to describe you when you were a baby. What did you do that was usual or unusual?
6. What is the very first memory that you have?
7. What did the first house that you lived in look like?
8. Who were the first children that you played with? What did you like to do the most?
9. Did you go to a pre-school?
10. Where did you start kindergarten? Who was your teacher?
11. What do you remember most about first grade?
12. What did you like best about second grade?
13. What grade are you in now?
14. Have you joined any sport teams or groups?
15. Have you taken any interesting trips? What do you remember about them? Where did you go?
16. What do you like to do best?
17. Do you like any of these: music, sports, art, reading, math?

This lesson should be continued over several days. Models of descriptive sentences should be read to help students with their writing. Two or three questions can be written on each day until the story is completed. As the students work on their answers to the questions help them combine short sentences into longer sentences. Proofreading and rewriting should be emphasized.

PERSONAL EXPERIENCES

An "I Remember" list is very helpful to students before they begin to write about personal experiences. The following lesson will help them to organize their thoughts.

Background:

Discuss with the students some of their memories. Encourage them to try and recall very early memories. Tell some of the things you recall about early times in your life.

Assignment:

Have the students list events that have happened in their lives. The list does not have to be in chronological order. They are to write down whatever they remember.

Example:

1. I remember when we visited my grandmother in Ohio. I was three.
2. I remember when the cat fell in the swimming pool.
3. I remember when my dad lost his job.
4. I remember when my first grade teacher fell down in our classroom.

Bay Area Writing Project

EYEWITNESS REPORT

Discuss with students the meaning of eyewitness reporting. This is something the writer has personally seen, not what someone has told him. They must report carefully.

Activity:

Students are to write about something they have seen on the playground. This can be something good or something not so good. They should try to be as accurate as possible, writing details carefully. They are to write for fifteen minutes after lunch. Then have students share work and evaluate.

Suggestions:

This can be done every day for several days. Each day have them try to be more complete in their description.

They should include answers to such questions as:

Who was involved?
What was the situation or happening?
What was the outcome?
Can you give another outcome?

Have students express their thoughts about anything that interest them.

Warm up, before writing, through a class discussion about what different people think about. List on the board a variety of subjects as students suggest thoughts, e.g. loneliness, fears, a happy moment in their lives, things they wonder about, etc.

Make a book Have students draw an 8" x 10" head, resembling his/her own as much as possible, as shown in Figure 1. The front and back views serve as covers for a book entitled, Inside My Head. (Figure 2)

Share Students can then share their books and thoughts with each other if they wish.

See figures on following page.

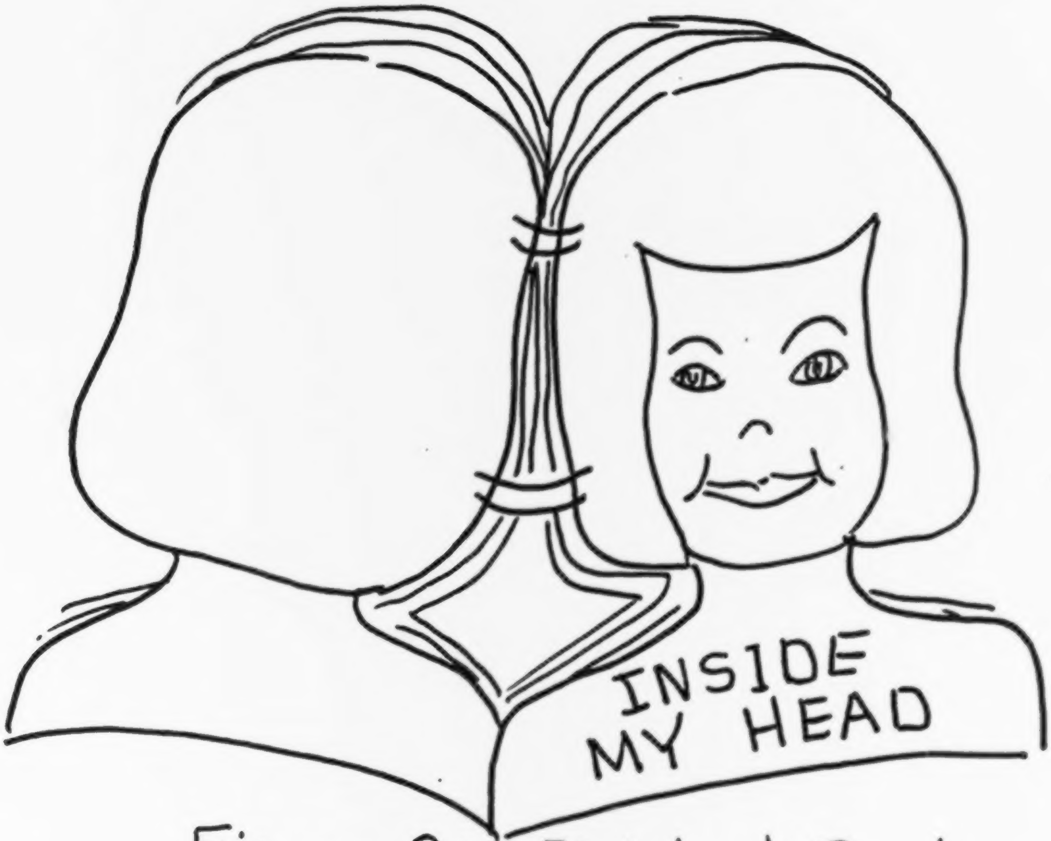
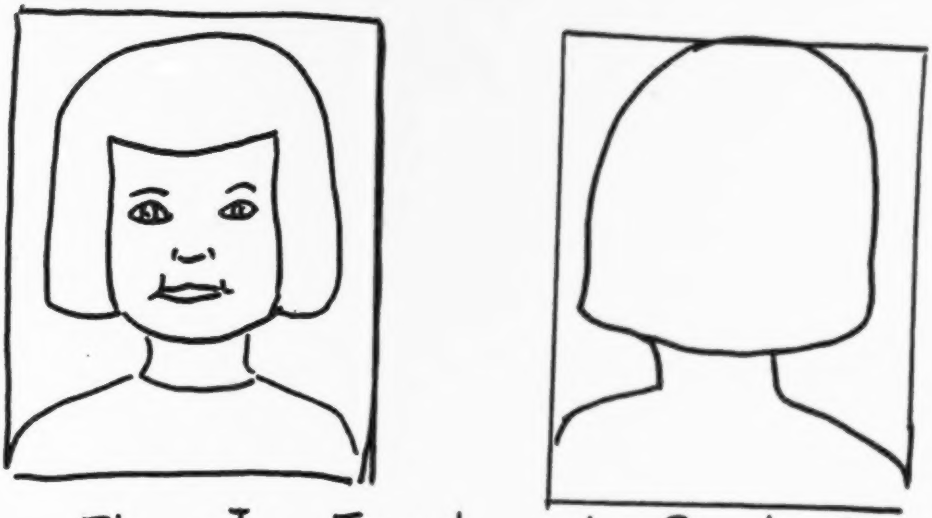


Figure 2: Finished Book



FigureI: Front and Back Cover

PERSONAL NOTE WRITING

Activity:

Write a note making an excuse for a situation.

Introduction:

Brainstorm with students this situation:

> The whole class has been assigned spelling homework on Monday to be completed and turned in to the teacher on Thursday.

Assignment:

Write a note to the teacher explaining why you do not have your homework completed.

Be sure to include answers to these questions:

1. Why isn't your work completed, even though you had three nights in which to do it?
2. How much have you done on the assignment?
3. Do you feel you have a good excuse for not completing your work?
4. When do you plan to turn in this assignment?

Suggestions for notes to write at another time:

1. Why I hate to get my hair cut
2. Why my dog is locked in the bathroom
3. Why I haven't practiced for my piano lesson
4. Why I like to watch cartoons on T.V. instead of doing my assigned jobs

Bay Area Writing Project

Firsthand Experiences - Grade 4
Adaptable to Grades 5, 6

MEMOIRS

Step One

1. Discuss narrative writing in which the writer narrates or tells an event which has happened.
2. Tell students that each is going to write a book of his/her memoirs or memories which tell about people or events from his/her past.

   Each chapter will be done as a weekly assignment.
3. The first chapter will describe a person the student has known in his/her past. Solicit suggestions from class members.
   - A. relative - mother, father, sister or brother
   - B. former teacher - kindergarten, pre-school, primary, Sunday School
   - C. leader - principal, Cub Scout or Brownie leader, gymnastics teacher
   - D. best friend
4. Ask each student to spend a few minutes remembering or silently focusing on the person he/she will write about:
   - A. appearance
   - B. events that happened with that person
   - C. feelings of student about the person or an event
   - D. conversation that took place
   - E. special qualities of that person
5. Assign mapping, keeping in mind recalled memories.

Step Two

1. Discuss any difficulties students had with mapping.
2. Assign rough draft, giving students the following suggestions:
   - A. Grab your reader immediately, using a lively opening.
   - B. Give the reader descriptive details of the person's appearance, behavior or events.
   - C. Let the reader hear what was said (conversation).
   - D. Show the reader what the person is like or what happened; don't just tell it.

MEMOIRS (cont.)

Step Three 1. Preparation - teacher should read through rough drafts and select a strong piece and a weak piece to duplicate, without names, for distribution to class.

2. Distribute duplicated rough drafts from yesterday, stressing that these are just rough drafts. Discuss the differences. Bring out strengths:

A. interesting opening
B. 'show'me writing, descriptors
C. both simple and complex sentences
D. use of conversation
E. content
F. variety in sentence beginnings
G. feelings expressed
H. flow of ideas

Sample - strong writing piece

My Great Grandma

Her warm, wrinkled skin shakes as she stumbles to a chair. A smile is always on her sagging face but never means anything.

She asks in a confused way, over and over again, "How old are you? What is your name?" She forgets easily and becomes a pest because of it.

At the nursing home Grandmother finds things in Great Grandma's drawer that don't belong to her. Grandmother asks her why, and Great Grandma barely knows she took them.

Her room at the nursing home is a sad sight with beetles crawling around that Grandmother swats.

I love Great Grandma very much even though she is the way she is.

Mindy, 4th Grade

MEMOIRS (cont.)

Sample - weak writing piece

My Uncle

My uncle is very generous to me. He likes exotic cars. He takes me to baseball games. He buys me things. He is a physicist and works hard.

John, Grade 4

Step Four 1. Have students re-read own pieces to themselves and revise to improve by:

- A. adding new things they remember;
- B. crossing out things that don't add to the picture of the person and
- C. arranging sentences in the best order.

2. Hand in for final editing by teacher.

Step Five 1. Students prepare final copy to be graded or evaluated.

Step Six 1. From the attached listing of suggestions (ATTACHMENT A), students will choose the other topics to be included in their books of memoirs, following the writing procedure given here.

ATTACHMENT A

1. The first house or apartment in which you lived
2. The first time you went to the park
3. The first parade you saw
4. The first store you remember going to
5. The first TV program you watched regularly
6. The school or classroom where you started kindergarten or first grade
7. Noises in the house or building, or neighborhood you lived in when you were small
8. The sound of the ice cream truck
9. The sound of the swings and teeter-totters in the playground
10. Rhymes or sayings you used in games you used to play
11. A rhyme you learned by heart
12. A saying you picked up from a TV show or commercial
13. A smell you remember from your early life--candy store, apartment hallway, basement, school, hospital, park, movie theater, etc.
14. The smell of your favorite food in those days
15. The smell of something you didn't like--the worst vegetable in the world, medicine you had to take, etc.
16. The feel of an old person's skin
17. The feel of whiskery stubble on a man's face
18. The way you felt when you were swinging or riding the merry-go-round
19. The feel of the covering of a piece of furniture you used to like
20. The feel of grass or sand under bare feet
21. Your favorite soft drink, candy, jam flavor, cereal
22. A taste you really hated
23. Your favorite breakfast drink
24. Something you had only as a special treat
25. An outdoor game you used to play
26. The first board game or card game you learned to play
27. The first game you were really good at
28. A person you always wanted to play with
29. A person you never wanted to play with
30. A place you were afraid to go
31. A person who terrified you
32. A movie that frightened you
33. A bully who made your life difficult
34. A punishment you dreaded
35. The first thing you remember wanting to be - fireman, nurse, etc.
36. A place you wanted to visit - Disneyland, zoo, North Pole, etc.
37. Something you wanted to see - ocean, jet, animal, etc.
38. The first thing you tried to make - kite, model car, cake, etc.
39. The thing you liked to draw best - people, cars, planes, animals, etc.
40. The birth of a brother or sister
41. Visiting your grandparents
42. Best friend in first grade, kindergarten or nursery school
43. Favorite uncle, aunt, friend of family, teacher or counselor

Family Anecdotes

Combine a lesson on interviewing with a writing assignment. Have students interview a family member in order to learn of an interesting family or personal tale. Every family has tales of the sort that can be shared and which should be passed on.

As a class, make a list of situations about which students might inquire--school days, a vacation, a holiday, a childhood friend, the introduction to a spouse, a wedding, etc. Once they hit upon a good story, they should take notes including "Who? When? Where? and What?"

Before writing the anecdote, students might relate their stories orally. Then, when writing, they can organize their information into an introductory paragraph, which explains the time, place and person involved, and two or three paragraphs which explain the specific incident.

Teacher Sample:

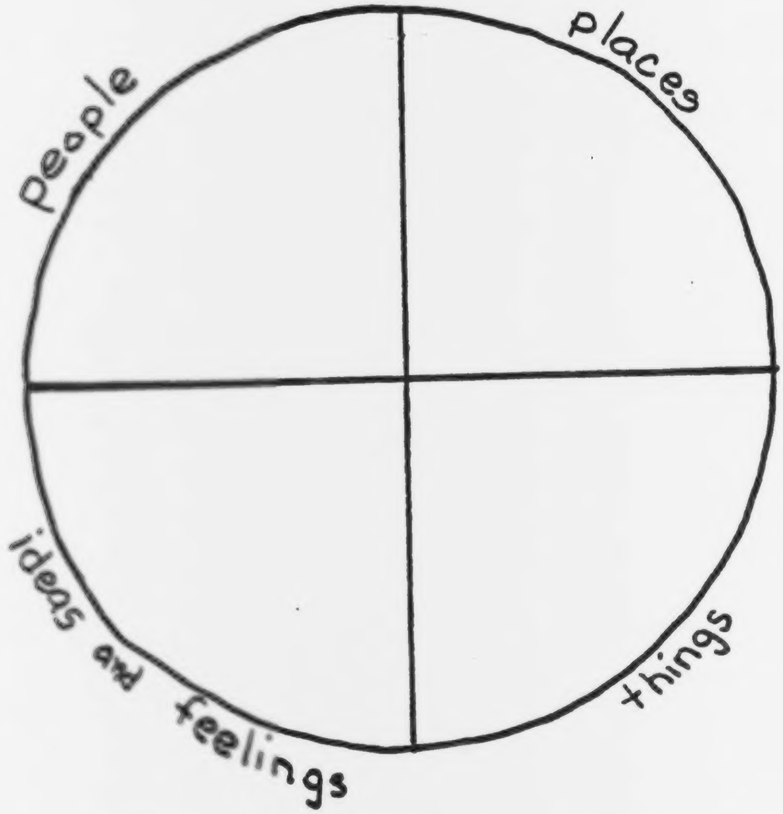
My grandparents were living in San Francisco in 1906. They were young then and didn't have any children yet, but they had a pet. He was a Saint Bernard dog.

Grandma told me that their house wasn't badly damaged by the earthquake or the fire, but firemen came to their door and told them to leave. Since the water pipes were broken, the only way to stop the fire was to create a "fire break." Grandma said that their house was to be burned and they had one hour to collect what they could and to leave.

Grandpa had a horse and small wagon. When they loaded the wagon, there was only room for one to ride, so Grandma climbed aboard and they headed for San Jose. The dog walked along with Grandpa during the first day of their journey, but being a city dog, his poor feet were raw by the time they were ready to stop for the night. Grandma couldn't bear to see him walk again the next day, so she traded places with him and the old dog rode into San Jose on the wagon.

Personal Mandala

Students create a mandala of the most important people, places, things and ideas in their lives.



Students should first make a list of things they want to include in each category. Using symbols have them represent these people, places, ideas and things on the mandala. Students can write a poem explaining some of their symbols.

Poem from the Personal Mandala

Soaring high like an eagle
   touching the sky with my wings, with my head

Head full of dreams and hopes
   wanting to be the best me possible.

Growing like a tree with just a few leaves
   soon I'll be greener, leafier, fuller,
   more mature, more wise.

Feed me, family and friends, help me grow, make
   me strong; I cannot grow alone.

Open my mind, open the treasure chest
   not full of golden coins, but golden thoughts.

Let me know what is behind the closed door of my past,
Let me face the snake-like fears of my nightmares,
Let me grab for the shooting stars, the mysteries
   of my future.

High School Student's Sample
BAWP

Universe of Language

Students develop 100 words that equal the universe by which they want to be identified. They list 16 words for each sense; sight, hearing, touch, taste, smell for a total of 80. Students list 10 verbs and 10 free words. They place the words in a shape they like, i.e. ice cream cone, plant, heart, etc.

JOURNAL WRITING

NOTE: This unit was assigned as a science camp activity but is adaptable to any common experience.)

STEP 1: Discuss and read examples of journals, e.g., Opal, A Gathering of Days and A Lady's Life in the Rocky Mountains. (see Attachment A) Explain that there are no clear-cut differences between a journal and a diary; though a diary is usually written for oneself while a journal is a record meant to be shared. A journal may record observations, feelings and events as well as descriptions, poetry, clippings, etc.

STEP 2: Using "Styles of Journal Writing" (Attachment B), have students select/adapt the example they feel is closest to their own personality and try an entry for the day.

STEP 3: Using composition books or simple booklets the students have put together, ask them to design a cover, a title page and write an introduction. Have the introduction include what the students anticipate seeing and doing at camp.

STEP 4: Each day during "quiet time" students are to write in their journals. Ask those who wish to share their entries during the afternoon class meetings. Collect, read and comment on each, then return them to the students at breakfast.

STEP 5: A postscript (or epilogue) should be written as a conclusion to the journal. How closely did their experiences match their anticipations?

STEP 6: Ask students to share the entry that describes the event they'll remember longest....

> "Even twenty-five years from now when I'm sitting in my rocking chair thinking about sixth grade camp, I'll remember..."

Encourage them to try a new style of writing: as a newspaper report, as a journal entry meant for publication, as a poem. (Examples in Attachment C)

JOURNALS (cont.)

STEP 7: Postwriting: Journals and all post-camp writing can be sent home with the students' packet of science camp activities as treasured mementos of what is (almost always) a wonderful experience.

ATTACHMENT A

I

Sunday, October 17, 1830

I, Catherine Cabot Hall, aged 13 years, 7 months, 8 days, of Meredith in the State of New-Hampshire, do begin this book.

It was given to me yesterday, my father returning from Boston, Massachusetts, where he had gone to obtain provisions for the months ahead.

My father's name is Charles: Charles Hall. I am daughter also of Hannah Cabot Hall, dead of a fever these four long years; and older sister to Mary Martha whose dark, curling hair resembles our mother's, but I have our mother's blue eyes.

My dearest friend is Cassie. The Shipmans' farm lies *South* of ours, and is rather larger. Cassie is older than I by a year, but the same in height. We tell each other every thing; and each of us in the other's dear heart finds secret dreams reflected. Cassie's brothers are: David Horatio, older by a full two years; Asa Hale, my age exactly; and William Mason, the youngest. He is but a baby and called by every one "Willie."

This day being the Sabbath we attended services both morning and afternoon.

From A Gathering of Days by Joan W. Blos.

October 19.

Evans offers me six dollars a week if I will stay into the winter and do the cooking after Mrs. Edwards leaves! I think I should like playing at being a "hired girl" if it were not for the bread-making! But it would suit me better to ride after cattle. The men don't like "baching," as it is called in the wilds—i.e. "doing for themselves." They washed and ironed their clothes yesterday, and there was an incongruity about the last performance. I really think (though for the fifteenth time) that I shall leave to-morrow. The cold has moderated, the sky is bluer than ever, the snow is evaporating, and a hunter who has joined us to-day says that there are no drifts on the trail which one cannot get through.

LONGMOUNT, COLORADO, *October 20.*

"The Island Valley of Avillon" is left, but how shall I finally tear myself from its freedom and enchantments? I see Long's snowy peak rising into the night sky, and know and long after the magnificence of the blue hollow at its base. We were to have left at 8 but the horses were lost, so it was 9:30 before we started, the *we* being the musical young French Canadian and myself. I have a bay Indian pony, "Birdie," a little beauty, with legs of iron, fast, enduring, gentle, and wise; and with luggage for some weeks, including a black silk dress, behind my saddle, I am tolerably independent. It was a most glorious ride. We passed through the gates of rock, through gorges where the unsunned snow lay deep under the lemon-colored aspens; caught glimpses of far-off, snow-clad giants rising into a sky of deep sad blue; lunched above the Foot Hills at a cabin where two brothers and a "hired man" were "keeping bach," where everything was so trim, clean, and ornamental that one did not miss a woman; crossed a deep backwater on a narrow beaver dam, because the log bridge was broken down, and emerged from the brilliantly-colored canyon of the St. Vrain just at dusk upon the featureless prairies, when we had some trouble in finding Longmount in the dark. A hospitable welcome awaited me at this inn, and an English friend came in and spent the evening with me.

From A Lady's Life in the Rocky Mountains, by Isabell L. Bird Norman: University of Oklahoma Press, 1975. p. 254.

From Opal by Opal Whiteley. New York: MacMillan Pub. Co. Inc., 1976. p. 182

I

My mother and father are gone.
The man did say they went to heaven
and do live with God,
but it is lonesome without them.

The mama where I live says I am a new sance.
I think it is something grownups
don't like to have around.
She sends me out to bring wood in.
Some days there is cream
to be shaked into butter.
Some days I sweep the floor.
The mama has likes to have
her house nice and clean.

Under the steps lives a toad.
I call him Virgil.
He and I—we are friends.
Under the house live some mice.
They have such beautiful eyes.
I give them bread to eat.

Today the folks are gone away
from the house we do live in.
They are gone a little way away
to the ranch house where
the grandpa does live.
I sit on our steps and print.

I like this house we do live in
being at the edge of the near woods.
So many little people live in the woods.
I do have conversations with them.
I found the near woods first day
I did go explores.

All the way from the other logging camp
in the beautiful mountains
we came in a wagon.
Two horses were in front of us.
They walked in front of us all the way.

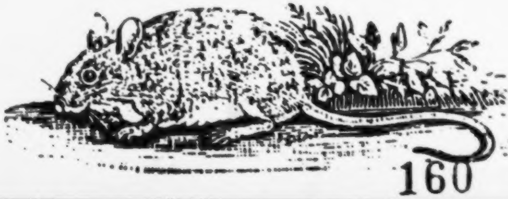
When first we were come
we did live with some people in the
ranch house that wasn't builded yet.
After that we lived in a tent,
and often when it did rain
many raindrops came right through the tent.
They did fall in patters on the stove,
and on the floor and on the table.
Too, they did make the quilts
on the bed some damp—
but that didn't matter much
because they soon got dried
hanging around the stove.

From the tent we were come
to this lumber shanty.
It has got a divide in it.
One room we do have sleeps in.
In the other room
we do have breakfast and supper.

Back of the house are some nice woodrats.
The most lovely of them all
is Thomas Chatterton Jupiter Zeus.
He has been waiting in my sunbonnet
long waits while I make prints.
He wants to go explores.
The dog, Brave Horatius, has longings in his eyes.
He wants to go.
In the pig pen I hear Peter Paul Rubens squealing.
We will all go explores.

O*ne* way the road does go
to the house of the girl who has no seeing.
When it gets to her house
it does make a bend
and it does go its way to the blue hills.
I tell her about the trees talking.
I tell her cloud ships are sailing
over the hills in a hurry.

Sometimes I read the books
that Angel Mother and Angel Father did write in.
They tell me about all the great men.
Now I know what to name my favorite mouse.
He is Felix Mendelssohn.



ATTACHMENT B

STYLES OF JOURNAL WRITING

Try your hand at one of these styles:

Descriptive writing

January 15

Because the sky is blue, the trees covered with snow on the edge of the stream which stretch out their white branches very low above the icy water look like almond trees in blossom. In this region the eyes are constantly confused between spring and winter.

--Albert Camus

July, 1936, late Sunday morning

He was middle-sized and dark, beginning to grizzle, with the knotty, walnut kind of body and a deeply cut, not unkindly monkey's face. He wore dark trousers, a starched freshly laundered white collarless shirt, and a soft yellow straw hat with a band of flowered cloth... He was courteous, casual, and even friendly, without much showing the element of strain.

--James Ages

Describing Personal Feelings

Saturday, 30 January, 1943

Dear Kitty,

I'm boiling with rage, and yet I mustn'tshow it. I'd like to stamp my feet, scream, give Mummy a good shaking, cry and I don't know what else, because of the horrible words, mocking looks and accusations which are leveled at me repeatedly every day, and find their mark, like shafts from a tightly strung bow, and which are just as hard to draw from my body.

--Anne Frank

ATTACHMENT B (cont.)

Reporting Daily Events

December 13

Wind N:W Stanton & Craves with several others makeing (sic) properations (sic) to cross the Mountains on snow shoes.snow 8 feet deep on the level dull

--Richard Rhodes (Donner Party)

August 20

Got a good start at 7:30 but the roads are awfully stony. Crops are poor. Everyone tells us they never get rain here when they need it. We went through Wall Street, it is nothing but a little country store. At noon we came to Mound City which is quite a city. We bought bread and an 8-cent pie and 2 cents worth of tomatoes. Tomatoes are 30 cents a bushel.

--Laura Ingals Wilder

ATTACHMENT C

Camp: The Special Activity

Hello, I'm Bruce Stillhold, here tonight to present to you the first of four parts of a BFS In-Depth Report on Camp Campbell. Tonight, we focus on the period the students spent in the special activity they got to choose; that is, of course, if they received all their points and got the boot all three nights. We have decided to go with the Orienteering group, who is learning how to use magnetic compasses.

After spending about ten or fifteen minutes learning all about the compass and how to use it (e.g., "You don't have to turn it on") from Field Leader Ivan, we prepare to tackle the course he has prepared for us.

The course consists of a central stake with five others fifty feet away in various directions. The object is to find the stake letter written on your card and then follow a series of directional settings to get the rest of the stakes. We follow Edward Owen and Sean Chow as they start out and search for their beginning stake: stake I. We have arrived. The first setting is 102 degrees. By turning the outside dial of the compass until the marker points to 102 degrees and then turning our bodies until the needle is lined up with North, we find the direction we want to go.

After figuring out that you do not necessarily have to walk through trees in order to stay on course, Sean and Edward manage to complete their card and get all of their posts correct. The remaining time is spent first heading off to Mexico, changing their minds and starting off to Germany. However, the rest of the group managed to drag them back to camp in time for the following Field Study Group meeting.

We'll be back with Charles Serg's Eyewitness Report into crime in the teachers room right after these messages.

--Edward Owen
5-9-83

ATTACHMENT C (cont.)

The River

SLOSH! SLOSH! SLOSH!

My shoes were soaking, my pants were absolutely wet, and I wasn't having any luck finding any unique specimens, but otherwise I was having loads of fun.

RIVER DISCOVERY was the activity I chose for the last thing I would do at Camp Campbell. Our group went down to the San Lorenzo River, looking for interesting specimens that were creeping and crawling around there.

Though I saw many water skidders, these insects did not terribly "strike my fancy", so I kept on looking for something that did. Unfortunately I did not spot any, so I decided just to watch a water skidder to see its unusual features.

A water skidder has six attractive legs that assist it in skidding across the "semi-milky" San Lorenzo River. It moves quite rapidly, skimming across the river, dodging the many hands of youngsters who are trying to catch it. The water skidders I saw, appeared in two different sizes; some tremendously big (about 5 centimeters), and some itsy-bitsy (about 7 millimeters).

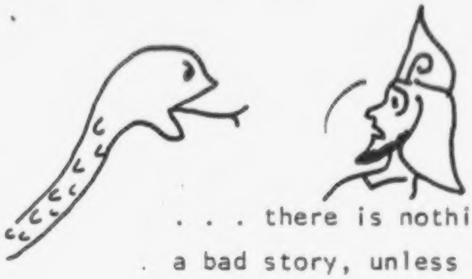
Overall, RIVER DISCOVERY was pretty interesting, peering at all the different specimens that other people caught, while I was holding an empty specimen bottle, unable to find myself a pet.
BOOOOOOOOOOOOOOOOOO HOOOOOOOOOOOOOOO!!!!!!

--Melinda Lee
5-9-83

In a Field

This is my kingdom,
And I am the King.
The flowers are my dancers
And the clouds my chandeliere
My ceiling is a deep blue painting
Laced with gold.
My servants surround me
As I strike up a conversation with the birds
And the wind brushes my hair
I am the richest king in all the Land.

--Barbara Bedford
5-8-83



THE STORY

. . . there is nothing quite as fascinating in this world as even a bad story, unless it is a good story.

--George Santayana

Ask a hundred people what makes a story "good" and the only point on which they're likely to agree is that it is entertaining. We know that storytellers were entrancing audiences long before the time of Cheops (the Egyptian king who built the Great Pyramid). His sons recorded a story that was then over 700 years old in whch a serpent comments, "Discourse is pleasing, and he who tastes it forgets his misery." Later in the narration the snake commands, "I will blow your life out like a flame unless you hurry up and tell me something I've never heard before."

With a history so ancient, it is surprising to reflect that the short story was not accepted as a true literary form until the 1800's. Today it is generally thought to have three traits: it is created by the author's imagination, it is intended primarily to entertain and it has a plot.

Students have no problem with imagination (they simply must be cautioned to make all the parts "fit" or with entertainment (their eagerness to share proves this). It is "plot" that is sometimes hard for the teacher to explain. The following example might help:

> "The king died," is a report, not a plot. "The king died and the queen, in a torment of grief, threw herself on the funeral pyre," is a plot. A plot, then, must show a cause and effect relationship; it leads the reader somewhere, shaping and giving direction to the work.

For primary grades, most stories will be descriptions, and the retelling of events in the students' lives (liberally laced with fantasy, descriptions, imaginings). Discussion of plot here will probably be limited to "does it make sense?", and "Did it say what you meant it to say?"

HOW TO WRITE A STORY IN SEVEN NOT-SO-EASY STEPS

1. Choose a topic

   If an idea does not simply pop into your head, try:
   - brainstorming
   - retelling a favorite story with different characters
   - retelling a favorite story from another point of view
   - writing a new introduction/ending to an old story
   - remembering something incredible that happened to you

2. Develop your characters

   Imagine your characters in as much detail as you can. Show not only what your characters look like, but how they think and feel. Be sure their actions fit the kind of people they are (this is called giving them "motive").

   A note about character: a well-developed character often creates the plot.

3. Plan the events (plot)
   - What is going to happen in your story?
   - List the events in a logical sequence.

4. Write an opening

   Make sure your first sentence/paragraph is a "grabber".

   Examples:

   - Something smelled wrong at the house on Rosalia Avenue.

     --Linda Goldston

   - They killed him in Spangle Valley. They waited hidden among the rocks on Buffaloback Mountain and when he rode below, they shot him out of the saddle.

     --Clair Huffaker

5. Determine the climax

   Look back at your list of events. Think, "Because of this, this and this, THIS happens." The THIS is your climax. Make it exciting!

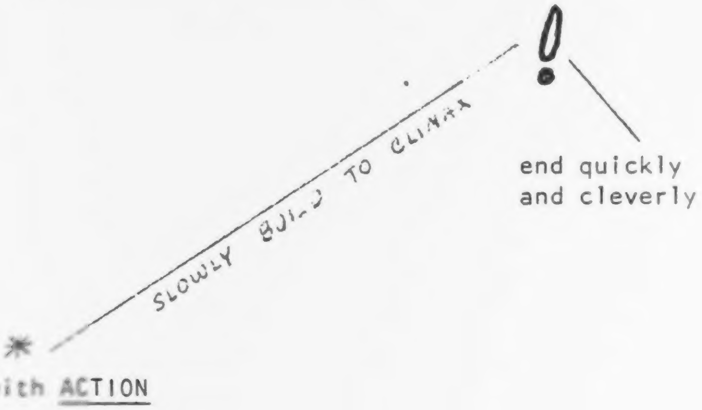
6. Write your closing

Be brief; be clever. If you can give your closing an unexpected twist, so much the better.

7. Fill in your story

Add details and descriptions. Make your story flow freely from the opening to the closing.

Does your finished story look like this?


SLOWLY BUILD TO CLIMAX
!
end quickly and cleverly
start with ACTION

A student evaluation sheet, which can also be used as a guide, follows: (Attachment A)

ATTACHMENT A

Teachers' note: Run this evaluation on both sides of a sheet. The author fills out one side, a trusted friend the other.

STORY EVALUATION AND GUIDE

When you plan a story, you need to think of these features:

Parts of a Story:

1. The opening
2. The development
3. The climax
4. The closing

1. Check your/your friend's story by answering the following questions:
   - A. Did the title carry promise of a good story? _____
   - B. Did the opening "grab" you by creating a feeling of surprise? _____
   - C. Was the story developed step by step in good order? _____
   - D. What was the moment of climax? ______________________________
   - E. Was the closing brief and clever? _____
2. Consider some of the other features of the story:
   - A. Was there conversation that added life and interest? _____
   - B. Did you feel you knew the characters? _____
   - C. Did the descriptions "show" rather than "tell"? _____
3. List some of the words and expressions that added interest to the story by "showing" you what was going on:
   - A.
   - B.
   - C.
   - D.
   - E.
   - F.

Adapted from Language For Daily Use by Mildred A. Dawson

Story - Grade 1
Adaptable 2-6

GROUP ACTIVITY: Character of the Month

This activity is done every month. The teacher or the students can decide on the character to be developed. It can be an animal or a person. The students brainstorm ideas about the character, and the teacher records these on a chart. The ideas cannot conflict. If someone has said the dog was ferocious, then someone can not add that the dog was friendly. After brainstorming, the chart should be developed as a story, first describing the character, then what the character does (action). This can be done as a modeling of editing by the teacher, discussing and organizing the sentences with the students. After completion of the chart students read it orally and then make illustrations of the character to be put up around the chart on a bulletin board.

Some suggested characters:

squirrle
cat
mouse
turkey
bear
snowman
man
woman
child

The Squirrel

He is little and brown.
He has a bushy tail.
His name is Sammy.
He lives in a big oak tree.
He has a nest made out of leaves.
He likes to eat nuts.
He likes to bury nuts, too.
He has fun playing in trees.
He likes to chase and tease birds and mice.
He has to watch out for his enemies, the owl and the fox.

(place squirrels around chart)

TRACE STORIES

Trace stories are a means by which you can combine beginning handwriting and a story concept.

When the stories are traced, the teacher is reinforcing the proper way to write each letter. Children are also gaining an awareness of spacing of words in sentences. They also gain a sense of a story as a whole.

At the end of the tracing lesson, children can do any or all of the following activities:

1. Color the cover page (see page following dotted story).
2. Draw a picture of what will happen to the jack-o-lantern.
3. Dictate a sentence about what happens next.
4. Write a sentence about what happens next.

The Jack-O-Lantern

by

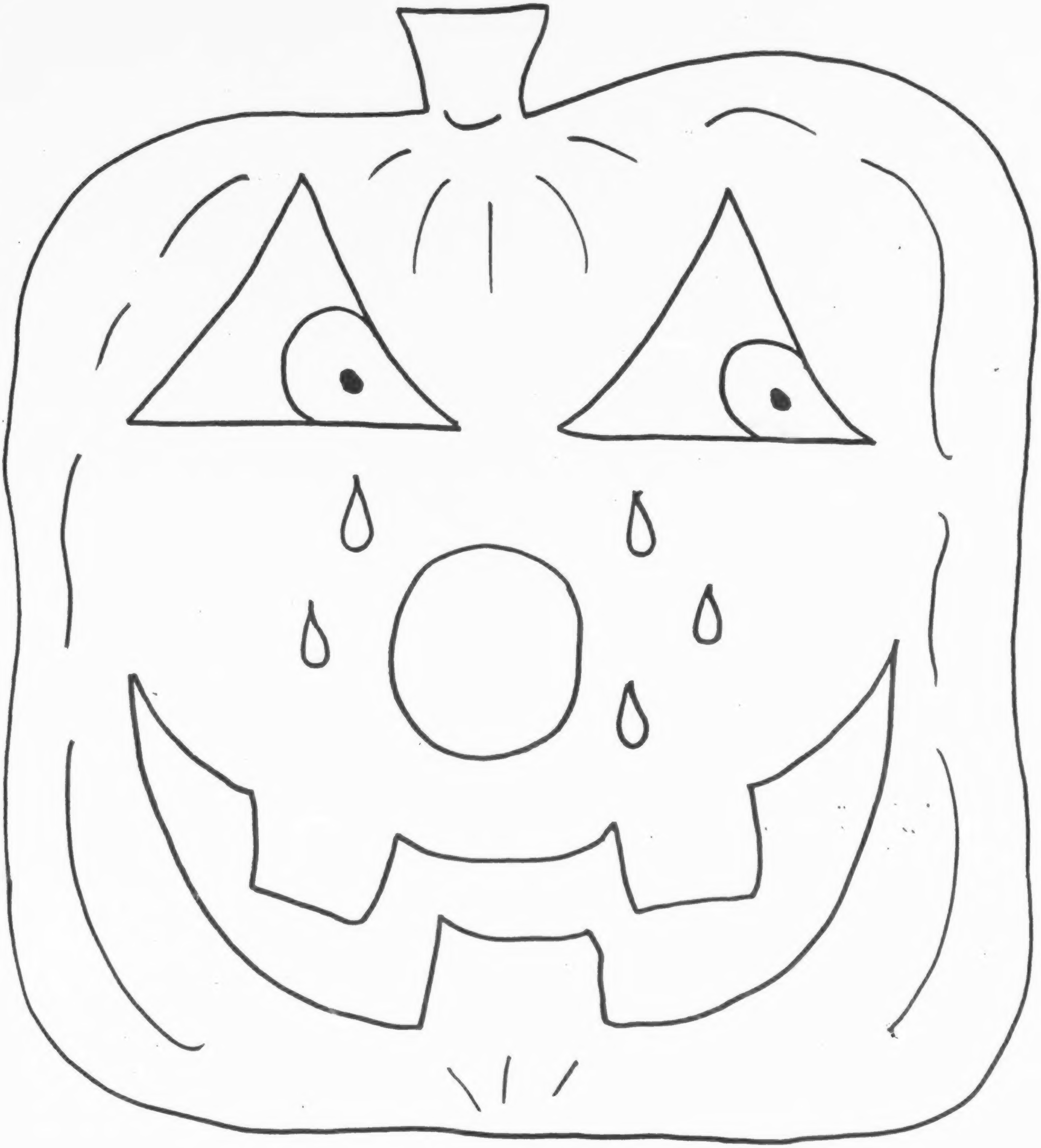
This is a big jack-o-lantern.

He is happy.

He is sad, too.

I can see him.

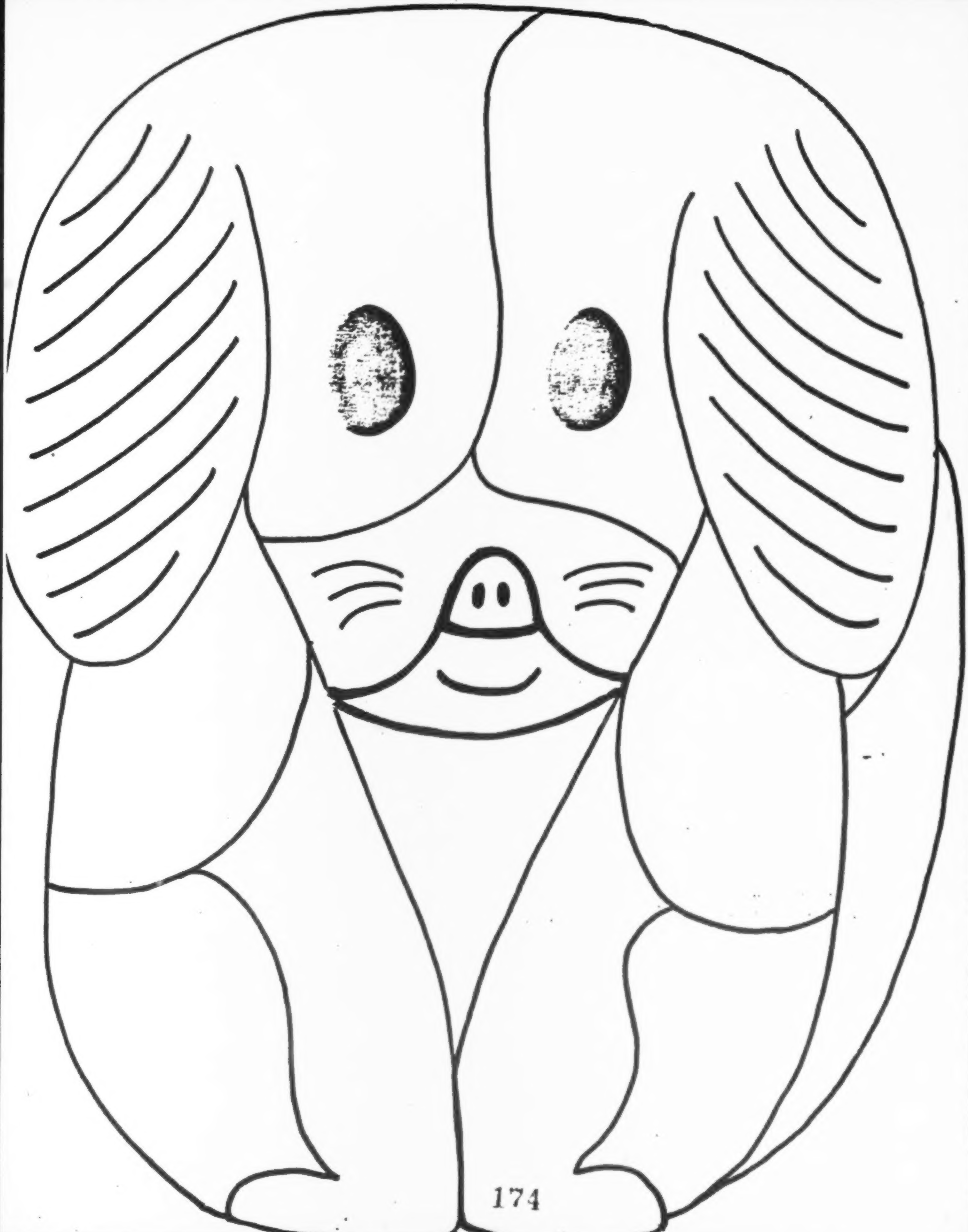
name: ______________________________



SHAPE BOOKS

Children enjoy writing on differently shaped paper. Staple writing paper to the picture. Have children color the picture and then cut out all the paper around the edge of the shape.

Beginning shape books can be written as a group activity. Children can copy from the board and then illustrate. Later, they will write their own stories in their shape books.



STORY - FICTION

ACTIVITY: Story Starters (Pictures)

There are many situations and experiences in the daily program which provide a natural stimulation to writing. However, occasionally the teacher may wish to use an appealing picture for this purpose.

After brainstorming ideas and developing vocabulary lists the students will be able to write a story about the picture.

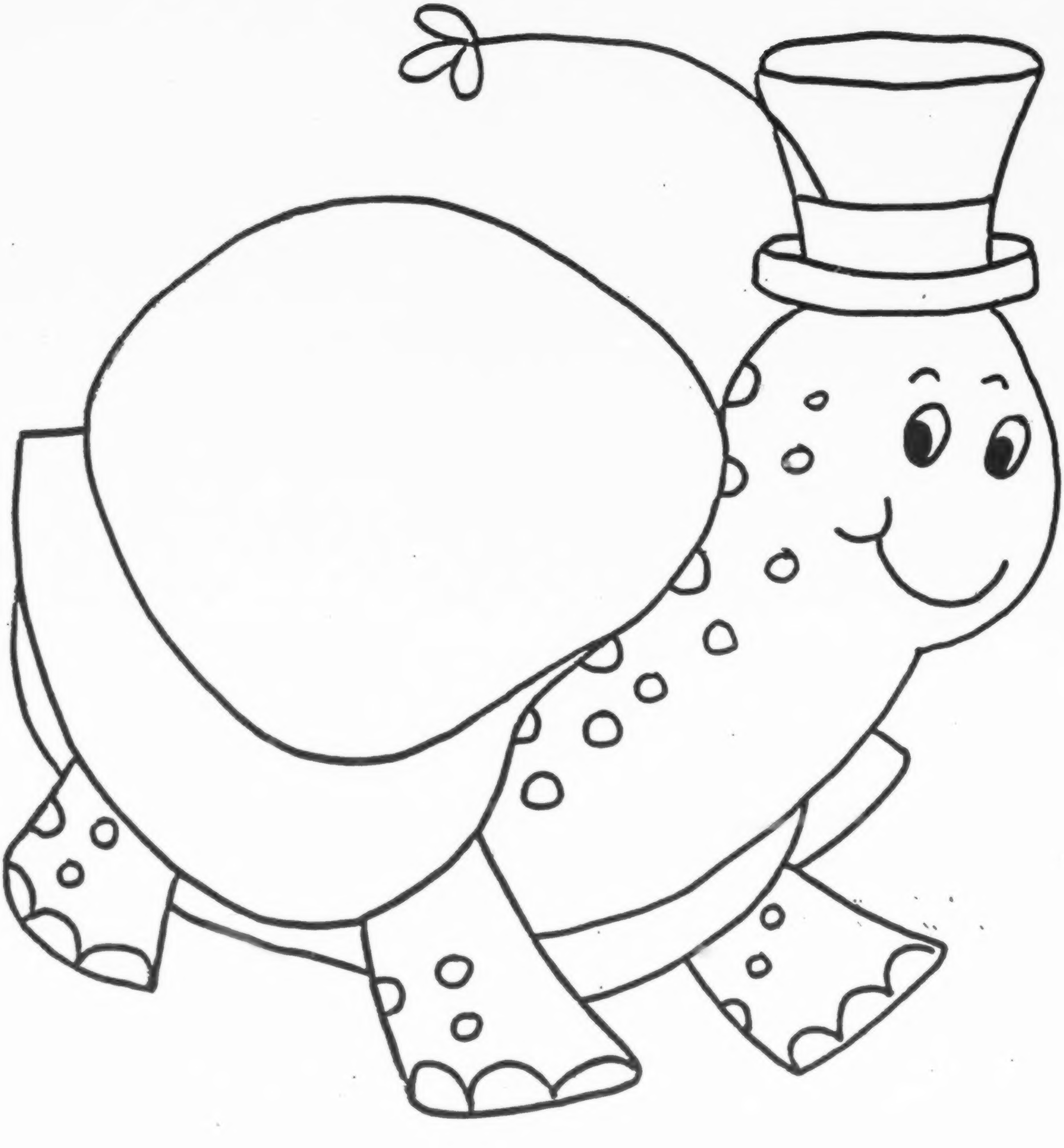
As a transition between group stories and individual stories the teacher may wish to provide a title and/or beginning sentence for the writer.

ACTIVITY: Editing

When students first begin to write stories, simple editing skills should be introduced.

Young writers should be encouraged to ask such questions as:

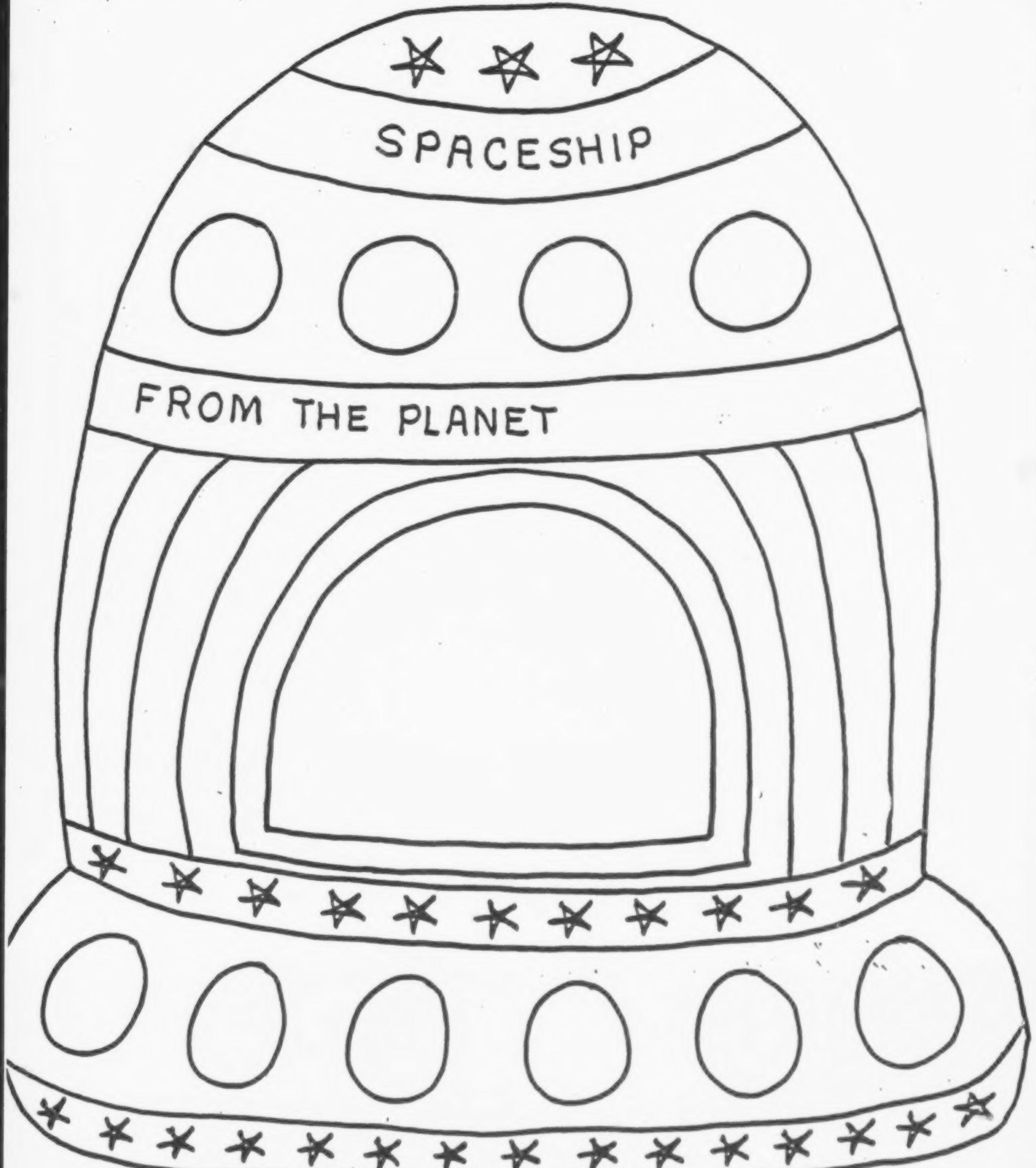
1. Does this story make sense?
2. Are my ideas all about the same thing?
3. Did I remember capital letters and periods?



The Turtle

by

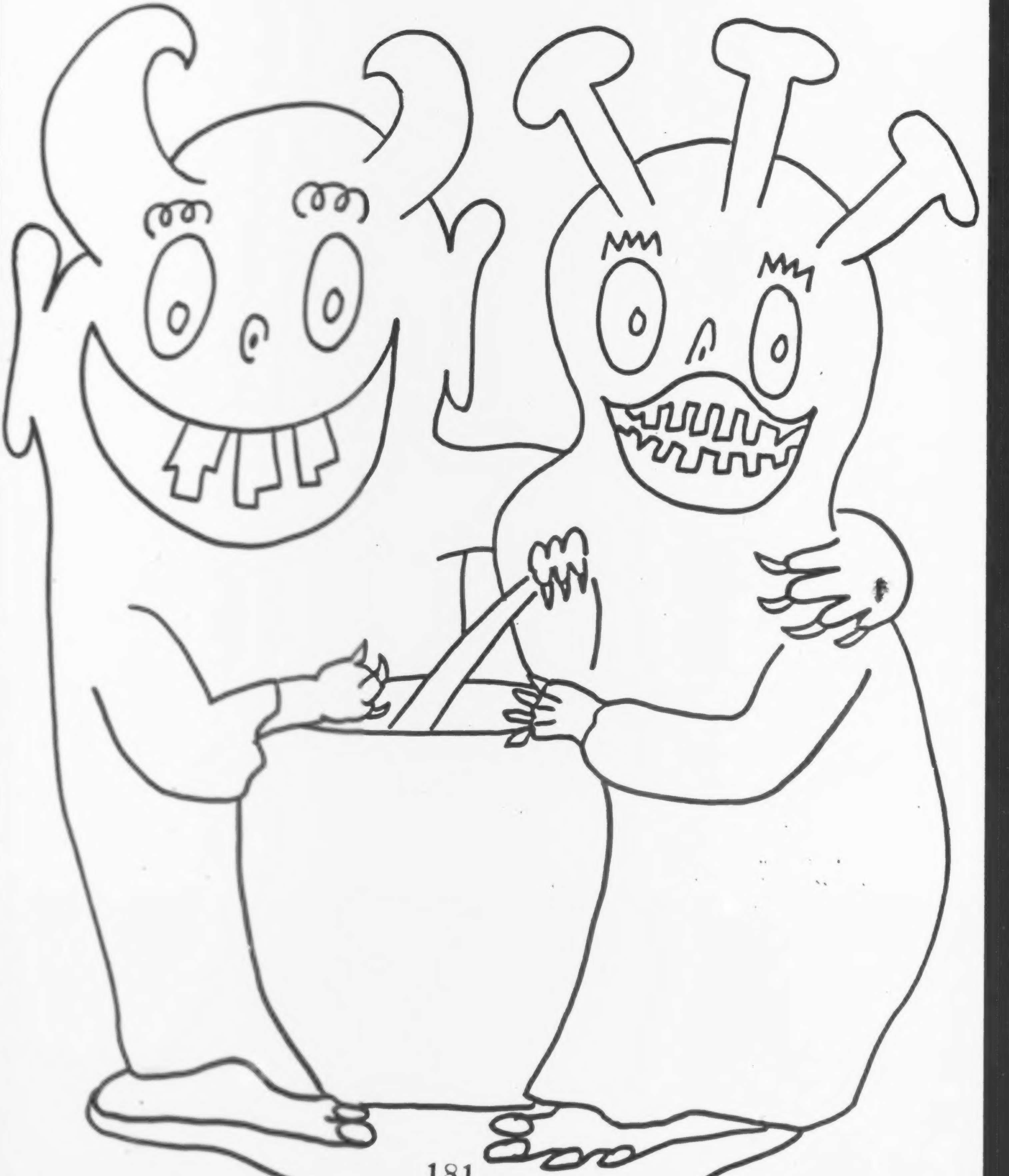
One day a little
turtle was walking
along a dusty road.


SPACESHIP
FROM THE PLANET

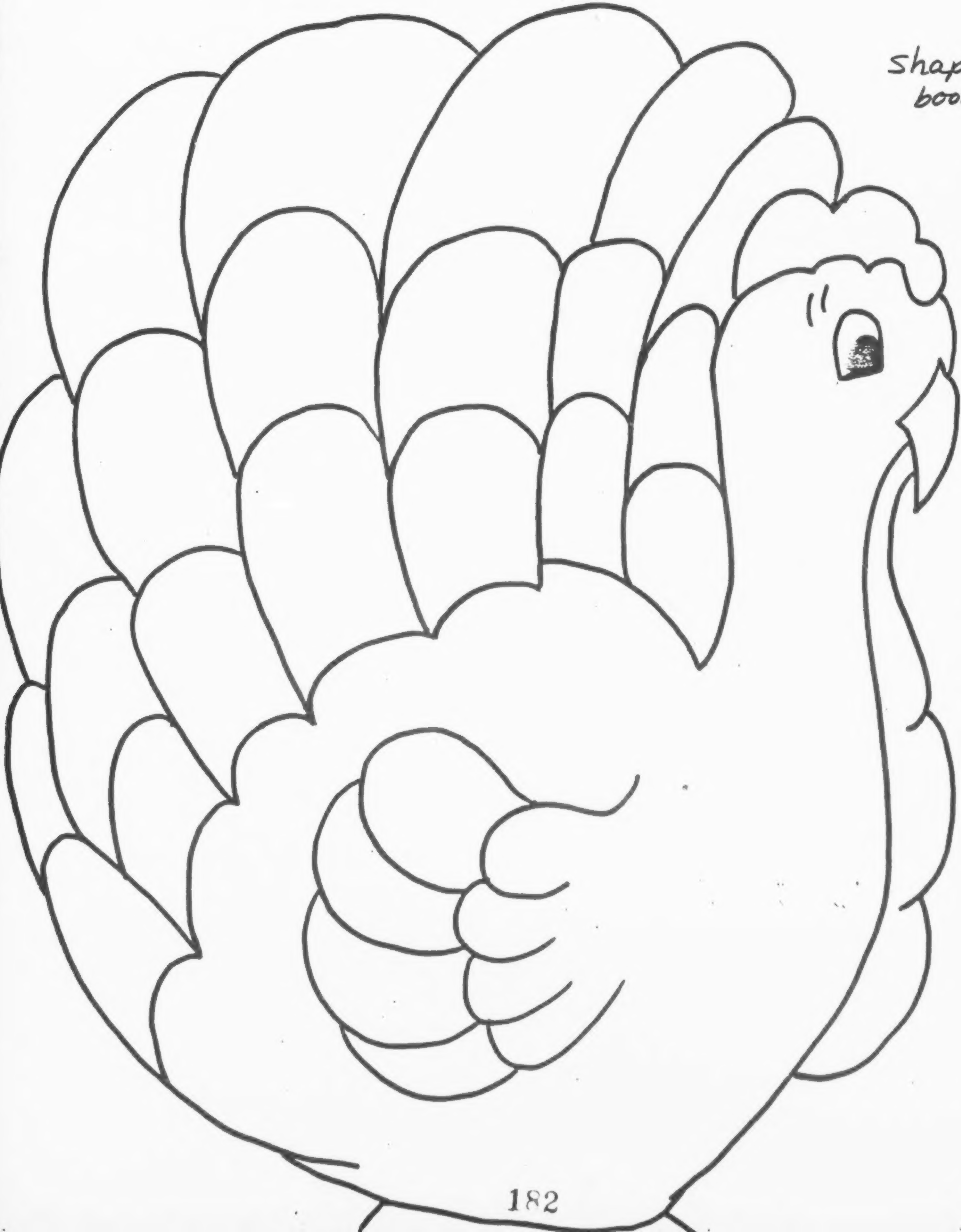
name: ______________________

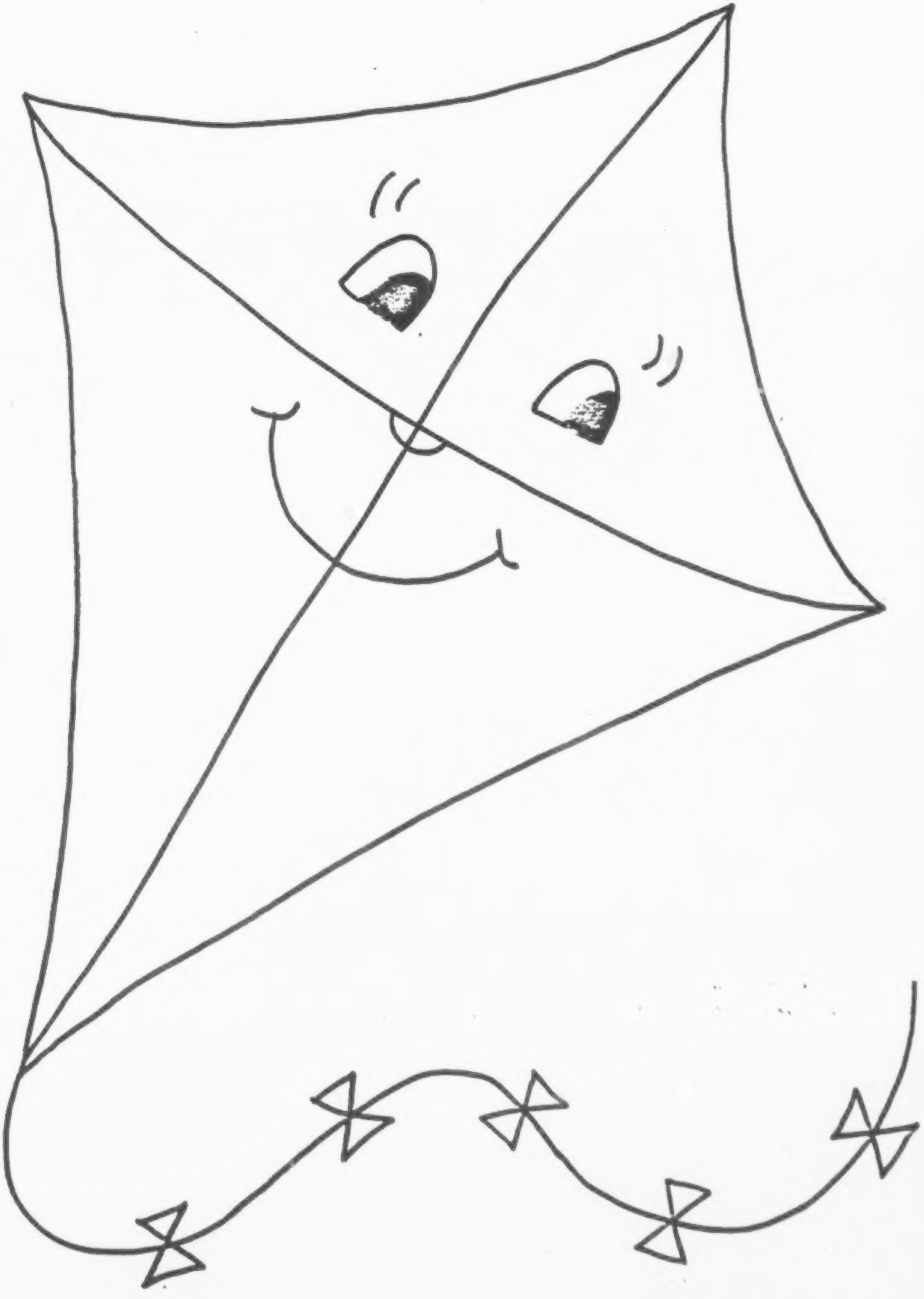
Visitors From Outer Space

by



Shape book





ACTIVITY: Word Banks

A major goal in any writing program is the development of the students' writing vocabulary.

This may be accomplished through the use of "My Word Book". An individual folder or composition book may be used.

The book is made up of two major sections. Section One is an alphabetical listing of words the students wish to have spelled for them. Section Two is made up of categories of words which are developed in brainstorming sessions. Some suggested headings for the category section are:

Nouns
Verbs
Adjectives
Adverbs
Synonyms
Antonyms

For beginning writers categories may be called:

"Naming" words
"Doing" words
"Describing" words

Opposites
Words that mean big, little, happy, etc.
"Holiday" words
"Monster" words

Some words will be listed in both sections.

FICTION

Children need models before writing about a character. Try to find books in the library that have the same kind of character as the writing assignment for that week. Read these during storytime.

Prewriting

1. Brainstorming with children
   - A. Show the students the dittoed picture they will be using
   - B. Have the children describe the character.
   - C. Discuss where the character might live (setting).
   - D. Have the children share ideas of things that might happen to the character in the action part of their story. Include friends and enemies.
   - E. Discuss possible conclusions (what the character will do or where the character will go after the action part of the story).
2. As the students color, they will make decisions about what their character is like. While children color the picture, the teacher records key words from the discussion topics in order of their use in the story
   - - - description of character
   - - - setting of story
   - - - action
   - - - conclusion
3. Read over the words on the board with the students before they write.

Editing - (the most difficult part - especially for primary children)
This is an idea of how you might approach it.

Key to one specific skill.

1. September-October

   - Unity (keeping to subject)

   Ask the children to read their stories and check to see if everything in the story "goes with" what the story is about. Have them cross out things that don't belong.

Editing (cont.)

2. November-December

   - Coherence (sequencing)

     Ask children to read their stories and check to see if everything happens in the correct order:

     description → setting → action (in sequence) → conclusion

3. January

   - Word omission or misuse.

     Have the children read to see if they left out any words or used the wrong words (example "this" for "the"). Have the children use a ∧ (caret) and add omissions in space above. Have them cross out or erase the incorrect word and write the correct word.

4. February-March

   - Capital letters and ending punctuation

     Have children read their stories and try to see where sentences should start and end. Use capital letters at the beginning. Use ending punctuation at the end.

5. April

   - Have the children check for run-on sentences. Omit use of and as the first word in a sentence. Try not to use too many then's. Continue to check for capital letters and ending punctuation (see above).

6. May-June

   - Try everything, or a specific area you see they are still having difficulty with.

See the following pages for examples of dittos to use for story starters.

STORY/FICTION

Activity:

Write a note explaining an unusual situation.

Introduction:

Brainstorm with students this situation:

> There is a huge pot of spaghetti spilled on the kitchen floor. No one has cleaned up the mess, but a note is taped on the refrigerator door.

Assignment:

Write a note explaining why the spaghetti is there. Try to answer these questions:

1. To whom is the note written?
2. Who cooked the spaghetti?
3. Who was it for?
4. How did it get spilled?
5. Why was it left there?
6. Does the person responsible plan to clean it up? When?

Bay Area Writing Project

DESCRIPTIVE WRITING

Brainstorm with students what a super, colossal sandwich might contain (must be edible). List many ingredients on the board.

Assignment:

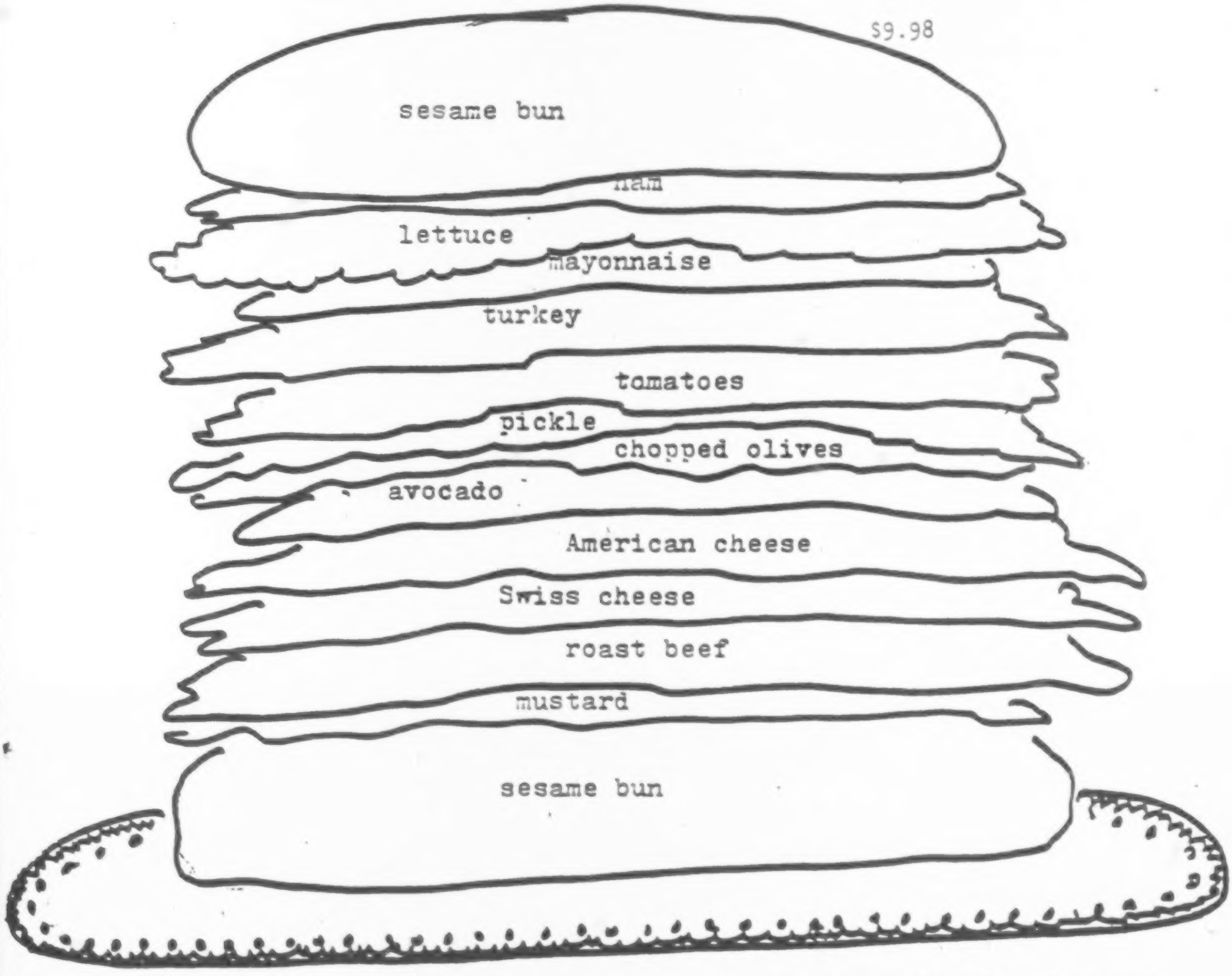
Have students first draw and color a delicious sandwich, labeling all the ingredients. Then have them write a description of this sandwich as it might appear on a menu. Try to think of as many descriptive words as possible. Make the reader really want to eat this (see picture on following page)

Story, Grade 3
Adaptable 4-6

Sample Writing:

The Cook's Pride

A crusty sesame bun is filled with delectable, mouth-watering ham, gleaming white breast of turkey and beef roasted to perfection. There are layers of crisp, green lettuce, perky sweet pickle, finely-chopped olives and gorgeous sliced red tomatoes. Carefully ripened avocado, mashed immediately before serving, is added along with pale yellow, Swiss cheese and delicious American cheese. Mayonnaise and mustard are added for just the right flavor. This is truly a beautiful sandwich.


$9.98
sesame bun
ham
lettuce
mayonnaise
turkey
tomatoes
pickle
chopped olives
avocado
American cheese
Swiss cheese
roast beef
mustard
sesame bun

An intriguing picture can often be an excellent motivation for writing a fictional story. Use the picture of the man and his sack on the following page.

Introduction:

Discuss with the students the picture of the man and his sack. Help the class to speculate as to what his situation might be. List useful words for writing the story on the blackboard.

Assignment:

Have the students draw what is in the sack and then write a story about the man and his sack. Remind them to be sure and tell:

1. what is in the sack
2. where did he get what is in the sack
3. why he is carrying it
4. where is he going with the sack
5. what happens to him and the sack

Followup:

Have the students take turns sharing their stories.

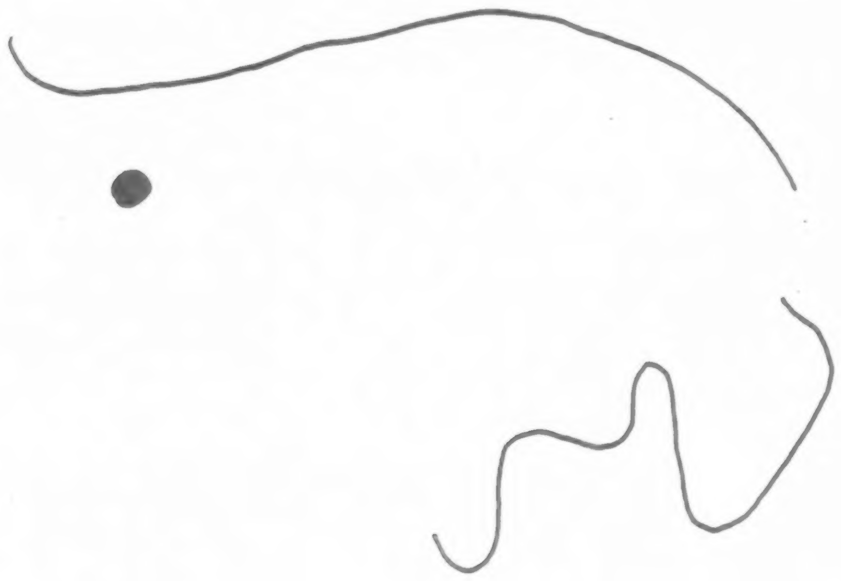
Bay Area Writing Project

Another interesting story starter is the uncompleted picture. Students are given a paper with several lines on it. An example of this is below.

Assignment:

Ask the students to decide what they think the picture is. Have them complete the drawing in whatever way they wish. Then have them write a story about the completed picture.

WHAT IS IT?



Bay Area Writing Project

Story - Grade Four
Adaptable to Grades 5, 6

DEVELOPING A CHARACTER: APPEARANCE, FEELINGS, BEHAVIOR

Describing details of appearance, feelings and behavior can help bring a character in a story to life.

Step One: 1. Read excerpts from stories that vividly describe the appearance of a character:

A pirate from Treasure Island by Robert Louis Stevenson - "He came plodding to the inn door, a tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat, his hands ragged and scarred, with black broken nails, and the saber cut across his cheek, a dirty livid white."

Willa Jean from Ramona and Her Mother by Beverly Cleary -

"There stood usually messy Willa Jean in a pink dress embroidered on the collar. Her curly blond hair, freshly washed, stood out like a halo. Her blue eyes were the color of the plastic handle on Ramona's toothbrush. When she smiled, she showed her pearly little baby teeth. Willa Jean was not messy at all."

2. Discuss the aspects of a character's appearance that are included in the above descriptions:

   a. body shape and size
   b. facial features
   c. clothes
   d. movement

Step Two: Preparation - prepare and duplicate the following ditto for distribution to the class. (See attachement A)

1. With the class, read and compare the two paragraphs on the ditto. Students should decide which is better and why. Have students discuss the aspects of appearance that the writer used in "B." Have students complete ditto.

Step Three: 1. Explain that a character's feelings are also important to a story. To create a complete and truly lifelike character, a writer must tell about feelings too. The more a writer reveals about the "inside" of a character, the more the reader will know and care about him.

2. Hand back the completed dittos from Step Two. Have students look again at the paragraph about Alec, the Olympic wrestler, thinking about his feelings at the moment he stepped into the ring.

3. Solicit, from the students, key words or phrases that would reveal Alec's feelings. List these on the chalkboard as they are given.

4. Assign students to rewrite the "Alec" paragraph, adding words, phrases or sentences that reveal his feelings. Students may use words listed on the board, or words of their own.

Step Four: 1. Explain that the behavior of a character must fit with the appearance and feelings that have already been created by the writer. Whatever he does or whenever he meets an unexpected situation throughout the story, the writer must have the character act in a way that is consistent with his appearance and feelings.

2. Assign students to take the "Alec" paragraph revised in Step Three and turn it into a short story that shows how Alec acted and what happened when he met the opposing wrestler in the ring for the match.

Step Five: 1. Have students add feelings to the character whose appearance they described in the paragraph at the bottom of the ditto.

Step Six: 1. Have students use the expanded character from Step Five in a short story which describes some event in that character's life and how that character behaved.

Attachment A

Story - Grade Four

Date______________ CHARACTER: APPEARANCE Name____________________________

A. Alec, the Olympic wrestler, was big and wore a gym suit. He walked to the competition ring. He smiled at the crowd.

B. Alec, the Olympic wrestler, was enormous and looked like he had been blown up with air. He trudged heavily to the competition ring. His new black wrestler's tights barely fit him. As he smiled at the crowd he showed a gap of missing teeth and his broken nose wrinkled up.

Directions

1. With your teacher, read and discuss the two paragraphs above. Decide which is better and why.
2. Using paragraph B above and your crayons, underline each of the aspects of Alec's appearance:
   red - body shape and size
   blue - facial features
   green - clothes
   yellow - movement
3. Using the space below, write a paragraph describing the appearance of a clown. Be sure to include details of body shape and size, facial features, clothes and movement. To make your paragraph more interesting, use a variety of sentence beginnings.

Writing About a Story

A type of exercise which helps students to write in the third person and to express another's point of view is one in which they write about a story they have read or heard. The following assignments are based on Island of the Blue Dolphins by Scott O'Dell.

Even though many students had read the book, they enjoyed the story when the teacher read parts of it again. Three assignments were given. Each time, an opening sentence was given for a paragraph. Students were not required to use that sentence, but most did. Before writing, the class brainstormed for words and phrases which could be used in the paragraph. Unity of thought was emphasized.

Assignment 1 (after Chapter 1)	Karana had never seen a ship.
Assignment 2 (after Chapter 7)	Karana could not bear to leave brother behind.
Assignment 3 (after Chapter 15)	The leader of the dog pack, a thick-furred animal with yellow eyes, was Karana's enemy.

Student Sample:

> Karana could not bear to leave her brother behind. She screamed at the men to go back, but they wouldn't. Suddenly, she jumped into the water and swam back to the island. At first, she was mad at Ramo, but when she found him she was happy.

The paragraphs were read orally in class and suggestions were made for improvements. The students were then asked to choose one of the three to rewrite and turn in.

Sentence Skeletons

Sentence skeletons can be used to stimulate paragraph writing. They give a pattern to follow for an opening sentence or sentences, but end results will be quite varied. The teacher can use sentence skeletons to provide writing exercises, when teaching the elements of a story - setting, character, plot.

Several sample sentences have been given. Each one is meant to be used in a separate lesson preceded by prewriting activities and followed by group sharing and evaluation. However, the teacher can plan a short writing unit based on this sort of activity. During the first three or four sessions, students can be directed to simply complete a given sentence. The three or four sentences may or may not concentrate on one story element. As a final assignment, students can choose one of the sentences to develop into a paragraph.

Samples:

Setting

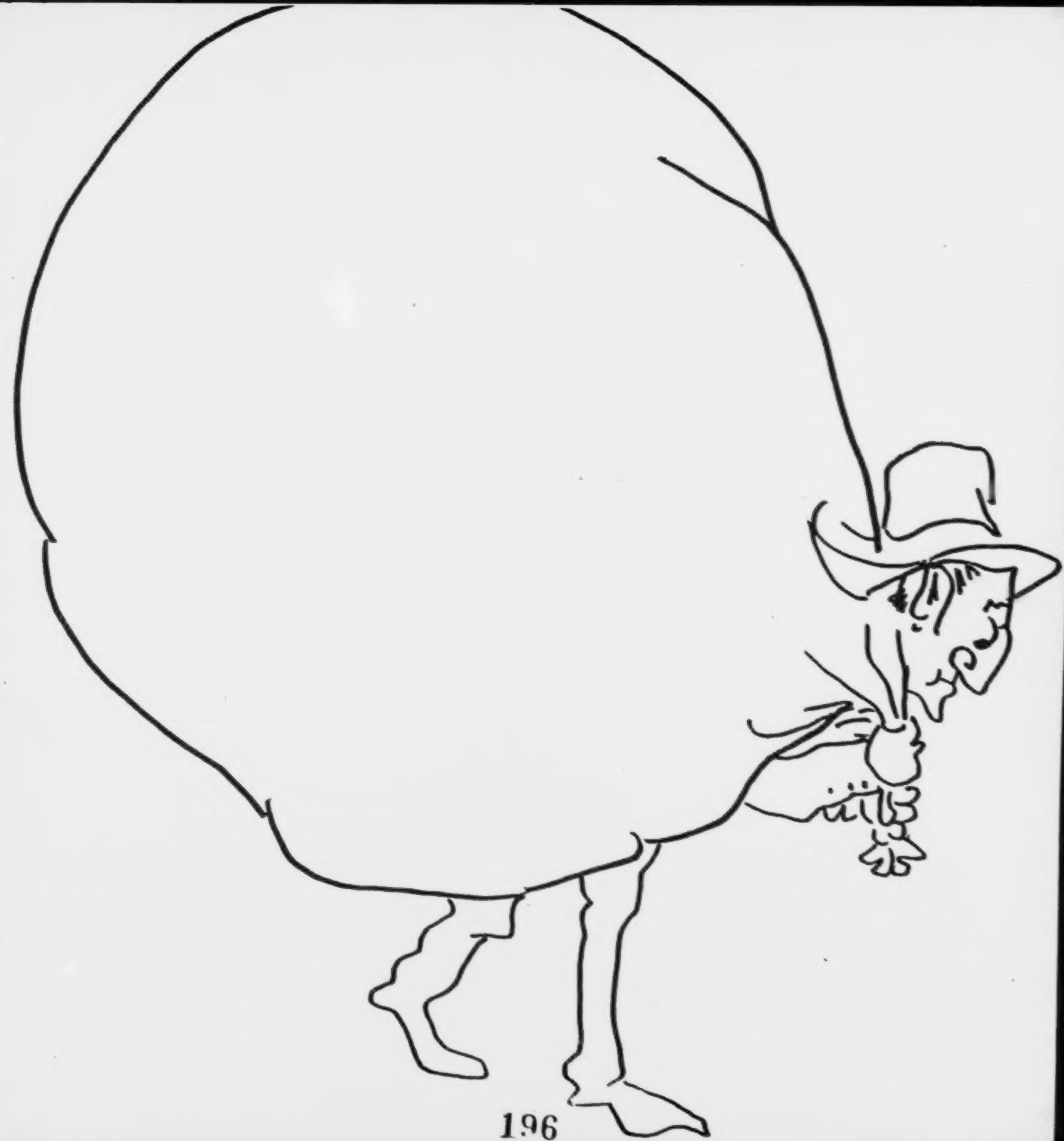
1. As (he/she) entered the ____________, (name) ___________ saw the most curious sight.
2. The sound came from ________________. (name) ___________ knew ___________________.
3. Below, along the ________________, the boys could see ____________.
4. Walking home from _______________, (name) ___________ always passed (through/by) ________________.

Character

5. ________ is very _______________. (He/She) always _____________.
6. The first time I met _____________, (He/She) was ________________.
7. ______________ was considered to be a __________________ (girl/boy) because _______________.
8. _______________ was ____________ years old and already (he/she) had learned __________________________.

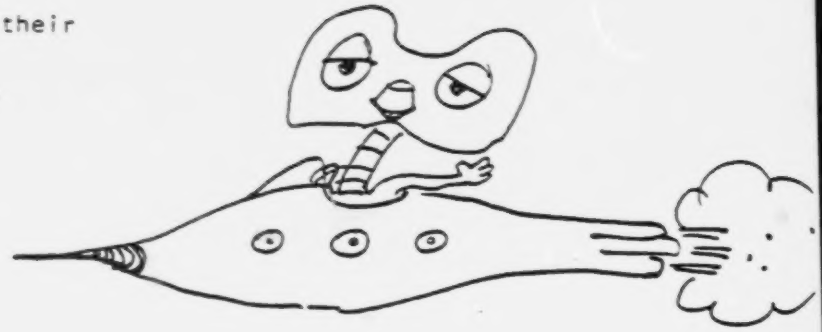
Plot

9. The girl was holding a ________________. She seemed to be ________.
10. The dog stood in the middle of the road. It was ______________.
11. ___________ hid behind the ________________. (He/She) could hear ________________________.
12. Hurrying down the (path/road/hallway), ________ stumbled on a small object.



What troubles me is that
Americans still aren't
future-focused. The key to the
Japanese is not their technical or
education systems or
management skills. It's their
futuristic thinking.

Alvin Toffler



SCIENCE FICTION

To write good science fiction, a student must first write a good story (see "How to Write a Story in Seven Not-So-Easy Steps"). In science fiction, however, story elements are not limited by what is "real" but by what might logically be. Buck Roger's "space pack" became a viable tool in the army of the 1970's; can Dick Tracy's two-way wrist TV be far behind?

Students should be given opportunities to think about the future-to stretch their imaginations through hypothetical situations set in non-existent though reasonably possible worlds.

How can we encourage such futuristic thinking? Here are some ways:

- Read science fiction to the children (see bibliography, Attachment E).
- Have students read short stories, e.g. "Green Fingers" by Arthur C. Clarke in Into New Worlds or "All Summer in a Day" by Ray Bradbury in Lavender Skywriters.
- Assign a science fiction book report.
- Bring a model house to school (a picture would do). Read "There Will Come Soft Rains" from The Martian Chronicles by Ray Bradbury. Discuss what a house might be like in 25 years.
- Divide the class into groups. Have each group brainstorm how it thinks the items below may change in 25 years. Discuss.

transportation
foods
weather control
medical discoveries
pollution solutions
entertainment and leisure
population control
clothing
homes
schools
government
space exploration

- Expand the results into a report or essay that includes the opinions of at least three adults and three of students' peers.
- Read and discuss with the class the article on future jobs (Attachment A).
- Read and discuss with class "Science Fiction: Some Background" by Isaac Asimov (Attachment B).
- Discuss movies such as the "Star Wars" series, "E.T.", "2001", etc. What elements are similar? Be sure students understand that a good science fiction story, like any good story, has a catchy beginning, a simple but logical plot, character development and a satisfying ending.
- Brainstorm, then post a list of sci-fi words, e.g.:

robot
clone
parsec
transmutation
cybernetics
psionics
lightyear
teleport

At this point, students should be ready to try a story on their own. Here is one way to start:

Step 1: Explain "frame" or "vehicle". An example many students know is The Arabian Nights. The Sultan's penchant for killing off his wives is curtailed by Scheherazade who recites a "cliff-hanger" each night so that he can't bear to kill her until he hears the end of her story. This scenario is simply an excuse or a "vehicle" for telling a series of stories. For a sci-fi vehicle, read Ray Bradbury's "The Illustrated Man" (Attachment C)

Step 2: Discuss with students what kinds of stories would be appropriate for such a "vehicle". (student example is included as Attachment D). Distribute copies of "How to Write a Story..." and discuss what must be added to make an ordinary story into science fiction.

NOTE: It often helps to break the story into its elements, having students first write a character sketch, a setting (pretending they're looking at a stage as the curtain rises) and a list, in chronological order, of what's going to happen. Avoid flashbacks for their first attempts.

Step 3: Draw a large outline of a man for the center of a bulletin board. As students finish their stories, they draw an appropriate tattoo on the body, then post their stories where others can read them.

Step 4: (For teachers with nerves of steel ONLY)! Have students use their tattoo designs to make potato prints. Any student who has read a story and is able to match it with its symbolic "tattoo" gets that tattoo printed on his/her arm (or folder?). This has proved a HIGHLY motivational way to encourage students to read each others' work.

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ATTACHMENT A

From San Jose Mercury News: August 13, 1983

Story - Grade 6
Science Fiction

Future jobs:

Winners

- Robot [illegible]
- Bio[illegible]
- [illegible]
- Energy auditors
- Geriatric social workers
- [illegible] workers
- Brain-food sellers

Losers

- Linotype operators
- Elevator operators
- Farm laborers
- Railroad-car repairers
- Shoe-making machine operators
- Servants

By Charles Green
Washington Bureau

WASHINGTON — For those of you wondering where your next job will be coming from, consider the truffle.

A black fungus, it has traditionally been harvested in France by professional trufflers who use dogs and pigs to sniff out the delicacy from around tree roots.

But now, through the miracle of modern agronomy, the truffle is being cultivated. Hence, truffle nurseries.

"In the years ahead, truffle growing may become a viable occupation," says the World Future Society, an organization that thinks about such things.

The group concluded a two-day conference Friday on the future of jobs. Although there was no indication that any of the 600 participants rushed out to start a truffle farm, there was a lot of serious discussion about how the United States should cope with fast-paced technological change.

In other words, if old jobs are disappearing because of robots, computers and international competition, where will the new jobs be?

Marvin J. Cetron, president of Forecasting International in Arlington, Va., predicts boom occupations will be mechanics for data processing machines, paralegal personnel, computer analysts and midwives. Some of his other jobs for the future:

✔ Hazardous waste management technicians to clean up toxic wastes.

✔ Geriatric social workers to tend to the growing number of elderly people.

✔ Industrial robot technicians to keep the robots operating.

✔ Bionic-medical technicians to manufacture artificial appendages.

✔ Energy auditors to use infrared devices and computerized energy monitors to make homes, factories and machinery more energy efficient.

✔ Emergency medical technicians to administer treatment on the spot, with the help of televised diagnoses and instructions from remote emergency medical centers.

The World Future Society, based in Bethesda, Md., adds these possibilities to the list:

✔ Brain-food stores. Just as health food stores have mushroomed in recent years, so will stores that provide nutrition for the brain.

✔ Talking signs. No longer will exit signs simply read "EXIT." They'll say it and instruct people where to leave during a fire. "Manufacturing and selling such signs may become an important occupation in the years ahead," the society says.

✔ Electric-car service stations for the 9 million such vehicles that may be on the road by the turn of the century.

And who will be the losers? The futurists say the future holds fewer jobs for Linotype operators, elevator operators, farm laborers, railroad-car repairers, shoe-making machine operators, maids and servants.

A word of caution about all of this came from Richard Bolles, director of the National Career Development Office in Walnut Creek. At the conference, Bolles chastised the futurists for focusing on change to the exclusion of continuity.

"Career changes and job changes are trends that have been going on for centuries," Bolles said. "The only thing that is new is that they are going on faster."

Many of the participants agreed on one point: The government and the schools are doing a poor job of keeping pace with changes in the work place.

"We're training our people for the wrong kinds of jobs," said Cetron, citing the Comprehensive Employment and Training Act — which is being replaced with a new job training program — as a main offender.

Cetron also criticized the Labor Department for putting its seal of approval on outdated job forecasts in its occupational handbook. "It's garbage in, gospel out," he said.

ATTACHMENT B

Story - Grade 6
(Science Fiction)

SCIENCE FICTION - SOME BACKGROUND

by Isaac Asimov

Science Fiction is a popular kind of imaginative literature. Its basic themes include space travel, time-travel and marvelous discoveries or inventions. Most modern science fiction stories are set in the future, but some take place in the past, or even in the present day. Some are set in another universe. Unlike fantasy, which deals with the impossible, science fiction describes events that could actually occur, according to accepted or possible theories. Some stories give detailed scientific explanations. Others simply thrust the reader into a strange time or place.

Beginnings of science fiction go back to prehistoric myths and tales of fantastic voyages and adventures. In the A.D. 100's, the Greek writer Lucian of Samosata transformed these adventures into science fiction. For example, his *Icaromenippus* and *The True History* describe trips to the moon. Another voyage to the moon occurs in Ludovico Ariosto's *Orlando Furiosa* (1582).

The 1600's brought the birth of both modern science and science fiction. Francis Bacon, often called the father of modern science, wrote *The New Atlantis* (1627). This work used the theme of a marvelous voyage to describe a society based on experimental science and the practical wonders science could create. The German astronomer Johannes Kepler described a trip to the moon in his *Somnium* (published in 1634, after his death). This book was the first science fiction that tried to tell a story with scientific accuracy. The 1600's also produced the first science fiction set in the future --- Francis Cheynell's *Aulicus* (1644) and Jacquest Guttin's *Epigone*, Story of the *Future* *Century* (1659).

As science fiction developed during the 1700's, it produced its first literary masterpiece, *Gulliver's Travels* (1726) by Jonathan Swift. The first story of visitors from other planets was Voltaire's *Micromegas* (1752). The Industrial Revolution caused social revolution and hardship among many people. These elements influenced the Gothic novel, which featured horror, violence, and the supernatural. The chief science fiction work in this field was Mary Shelley's *Frankenstein* (1818). Edgar Allan Poe and Nathaniel Hawthorne developed the science fiction short story. The romance, the main form of American fiction during the 1800's, included elements of science fiction.

By the late 1800's, science fiction had reached its most characteristic modern form in the works of Jules Verne and H.G. Wells. Verne was the first writer to specialize in science fiction. He was responsible for making the general public aware of science fiction as a distinct branch of literature.

The 1900's --Social and political argument, which appeared in much early fiction, were emphasized
Zamiatin's We (1924), written during the Russian civil war, defined a form known as anti-utopia. Utopian fiction portrays ideal worlds. Anti-utopian fiction sees these ideal worlds as nightmares. Famous examples include Aldous Huxley's Brave New World (1932) and George Orwell's 1984 (1949). A widely read answer to anti-utopian fiction is Andromeda (1956), a utopian novel by Ivan Yefremov.

Science fiction predicted the technological and scientific marvels of the atomic and space ages. Karel Capek coined the word "robot" in his play R.U.R. (1921) and discussed the atomic bomb in his novel Krakatit (1924). Olaf Stapledon wrote two influential science fiction novels, Last and First Men (1931) and Star Maker (1937).

In Russia, science fiction began receiving much attention and encouragement as early as the 1920's. In 1928, the famous Russian author Maxim Gorki praised science fiction for displaying "the amazing ability of our thought to look far ahead of actual events."

In the United States, magazines called pulps have played the major role in the development of science fiction. Hugo Gernsback founded the first pulp, Amazing Stories, in 1926. About 1930, he became the first person to use the term science fiction. The early pulp magazines concentrated on scientific marvels, but turned increasingly to major social concerns after John W. Campbell, Jr., became editor of Astounding Science Fiction in 1937. Campbell developed a group of writers who dominated the field in the mid-1900's. These writers included Paul Anderson, Isaac Asimov, Hal Clement, L. Sprague de Camp, Lester del Rey, Robert A. Heinlein, and Theodore Sturgeon.

Science fiction gained a wider audience after World War II ended in 1945. Its popularity grew as developments in atomic energy and space exploration showed that much science fiction was more realistic than many people believed. In the 1960's and 1970's, many serious science fiction programs appeared on television. Motion pictures based on science fiction included Fantastic Voyage (1966), 2001: A Space Odyssey (1968). and, of course, Star Wars, The Empire Strikes Back and Return of the Jedi.

ATTACHMENT C

Story - Grade 6
(Science Fiction)

Excerpts from The Illustrated Man by Ray Bradbury

PROLOGUE:

It was a warm afternoon in early September when I first met the Illustrated Man. Walking along an asphalt road, I was on the final leg of a two weeks' walking tour of Wisconsin. Late in the afternoon I stopped, ate pork, beans and a doughnut, and was preparing to stretch out and read when the Illustrated Man walked over the hill and stood for a moment against the sky.

I didn't know he was Illustrated then. I only knew that he was tall, once well muscled, but now, for some reason, going to fat. I recalled that his arms were long, and the hands thick, but that his face was like a child's, set upon a massive body.

He only seemed to sense my presence, for he didn't look directly at me when he spoke his first words:

"Do you know where I can find a job?"

"I'm afraid not," I said.

"I haven't had a job that's lasted in forty years," he said.

Though it was a hot, late afternoon, he wore his wool shirt buttoned tight about his neck. His sleeves were rolled and buttoned down over his thick wrists. Perspiration was streaming from his face, yet he made no move to open his shirt.

"What seems to be the trouble?" I asked.

For answer, he unbuttoned his tight collar, slowly. With his eyes shut, he put a slow hand to the task of unbuttoning his shirt all the way down. He slipped his fingers in to feel his chest. "Funny," he said, eyes shut. "You can't feel them, but they're there. I always hope that someday I'll look and they'll be gone. I walk in the sun for hours on the hottest days, baking, and hope that my sweat'll wash them off, the sun'll cook them off, but at sundown they're still there." He turned his head slightly toward me and exposed his chest. "Are they still there now?"

After a long while I exhaled. "Yes," I said. "They're still there." The Illustrations.

"Another reason I keep my collar buttoned up," he said, opening his eyes, "is the children. They follow me along country roads. Everyone wants to see the pictures, and yet nobody wants to see them."

He took his shirt off and wadded it in his hands. He was covered with *illustrations* from the blue tattooed ring about his neck to his vest line....

...I cannot say how long I sat and stared, for he was a riot of rockets and fountains and people, in such intricate detail and color that you could hear the voices murmuring small and muted, from the crowds that inhabited his body. Each (tattoo) seemed intent upon his own activity: each was a separate gallery portrait.

"Why, they're beautiful!" I said...

"Oh yes," said the Illustrated Man. "I'm so proud of my *Illustrations* that I'd like to burn them off. I've tried sandpaper, acid, a knife... for, you see, these *Illustrations* predict the future. It's all right in sunlight, but at night - the pictures move. The pictures change."

I must have smiled. "How long have you been *illustrated?"*

"In 1900, when I was twenty years old and working a carnival, I broke my leg. It laid me up; I had to do something to keep my hand in, so I decided to get tattooed."

"But who tattooed you? What happened to the artist?"

"She was an old woman in a little house in the middle of Wisconsin here somewhere not far from this place. A little old witch who looked a thousand years old one moment and twenty years old the next, but she said she could travel in time. I laughed. Now, I know better."

"How did you happen to meet her?"

He had seen her painted sign by the road: SKIN ILLUSTRATIONS. *Illustrations* instead of tattoo! So he had sat all night while her magic needles stung him wasp stings and delicate bee stings. By morning he looked like a man who had fallen into a twenty-color print press and had been squeezed out, all bright and picturesque.

"I've hunted every summer for fifty years," he said, putting his hands out on the air. "When I find that witch, I'm going to kill her."

The sun was gone. Now the first stars were shining and the moon had brightened the fields of grass and wheat. Still the *Illustrated Man's* pictures glowed like charcoals in the half light, like scattered rubies and emeralds.

"So people fire me when my pictures move. They don't like it when violent things happen in my *Illustrations.* Each *Illustration* is a little story. If you watch them, in a few minutes they tell you a tale. In three hours of looking you could see eighteen or twenty stories acted right on my body, you can hear voices and think thoughts. It's all here, just waiting for you to look. But most of all, there's a special design on my right shoulder blade, just a jumble."

"Yes."

"When I've been around a person long enough, that spot clouds over and fills in. If I'm with a woman, her pictures come there on my back, in an hour, and show her whole life--how she'll live, how she'll die, what she'll look like when she's sixty. And if it's a man, an hour later his picture's here on my back. It shows him falling off a cliff, or dying under a train."

"And you've never found the old woman?"

"Never."

"And you think she came from the future?"

"How else could she know these stories she painted on me?"

The night was serene. I could hear the *Illustrated Man's* breathing in the moonlight. I lay with my body sidewise so I could watch the *Illustrations*. Perhaps half an hour passed. Whether the *Illustrated Man* slept I could not tell, but suddenly I heard him whisper, "They're moving, aren't they?"

I waited a minute.

Then I said, "Yes."

Eighteen *Illustrations,* eighteen tales. I counted them one by one.

Primarily, my eyes focused upon a scene, a large house with two people in it. I saw a flight of vultures on a blazing flesh sky, I saw yellow lions and I heard voices.

The first *Illustration* quivered and came to life....

EPILOGUE:

It was almost midnight. The moon was high in the sky now. The *Illustrated Man* lay motionless. I had seen what there was to see. The stories were told; they were over and done.

There remained only that empty space upon the *Illustrated Man's* back, that area of jumbled colors and shapes. Now, as I watched, the vague patch began to assemble itself, in slow dissolvings from one shape to another and still another. And at last a face formed itself there, a face that gazed out at me from the colored flesh, a face with a familiar nose and mouth, familiar eyes.

It was very hazy. I saw only enough of the *Illustration* to make me leap up. I stood there in the moonlight, afraid that the wind or the stars might move and wake the monstrous "gallery" at my feet. But he slept on, quietly.

The picture on his back showed the *Illustrated Man* himself, with his fingers about my neck, choking me to death. I didn't wait for it to become clear and sharp and a definite picture.

I ran down the road in the moonlight. I didn't look back. A small town lay ahead, dark and asleep. I knew that, long before morning, I would reach the town....

Story - Grade 6
(Science Fiction)

ATTACHMENT D

STORY MOTIVATED BY THE ILLUSTRATED MAN

I was 13 years old in 1981. A lot of years have passed since then, 49 years to be precise. I've really changed a lot since then, not only in physical features but in values.

For instance, in 1981, I had this weird hobby: I loved to collect antique guns. That hobby ended quickly after I came back from the police action in El Salvador, with one arm blown clean off! I have a new arm now, fully functional, almost like something off that T.V. show I so hated as a kid..."The Six Million Dollar Man."

My good times have changed since then! In those day, they believed that old-looking features could not be stopped. Boy, were those twits wrong! Due to certain laser treatments I underwent, I now have the features of a 28 year old, with the exception of my grey hair. It's really hard for me to believe I was once 13 years old!

In those day, I hoped I'd be successful as an author, but those hopes are as cold as the snow outside my New York brownstone. Although I sold two best sellers, people just stopped reading. Now people just sit and watch T.V., for news and entertainment.

Things were a lot different in 1981. Back then my worst fear was being tardy for class. Now all the doors and windows in my house are locked and bolted to keep out the packs of murderous creatures too horrible to describe. I can't even go out of this house to make a living because if I did, the creatures (created by nuclear waste) would kill me. I keep a double-barrel shotgun and a revolver near me at all times in case they should get in.

Back in '81 the things special to me were my dog and collection. Now the only thing special to me is life.

ATTACHMENT E

SCIENCE FICTION BIBLIOGRAPHY FOR CHILDREN

Author	Title
Asimov, Isaac	Tomorrow's Children
Ballou, Arthur	Marooned in Orbit
Beatty, Jerome	Mattheu Looney's Invasion of the Earth
" "	Mattheu Looney's Voyage to the Earth
Blane, Gertrude	Flower Box Mystery
Branley, Franklyn	Lodestar, Rocketship to Mars
Cameron, Eleanor	Stowaway to the Mushroom Planet
" "	Time and Mr. Bass
" "	Wonderful Flight to the Mushroom Planet
Christopher, John	City of Gold and Lead
" "	The Guardians
" "	The Pool of Fire
" "	The White Mountains
Elwood, Roger	Children of Infinity
Engdahl, Sylvia	Beyond the Tomorrow Mountains
" "	Enchantress from the Stars
" "	Journey Between Worlds
" "	This Star Shall Abide
French, Paul	Lucky Star and the Rings of Saturn
Heinlein, Robert	Have Space Suit - Will Travel
' "	Rocket Ship Galileo
" "	Time for the Stars
Key, Alexander	Escape to White Mountain
" "	The Forgotten Door
" "	Rivets and Sprockets
" "	Sprockets, A Little Robot
L'Engle, Madeleine	The Arm of the Starfish
" "	A Wrinkle in Time
Lesser, Milton	Earthbound
Longstreth, T. Morris	Time Flight
MacGregor, Ellen	Miss Pickerell and the Geiger Counter
Nichols, Ruth	A Walk out of the World
Ormondroyd, Edward	Time at the Top
Richardson, Robert S.	Second Satellite
Schealer, John	Zip Zip and his Flying Saucer
Slobodkin, Louis	The Space Ship Returns to the Apple Tree
" "	The 3-Seated Space Ship
Todd, Ruthven	Space Cat
Walter, Bryce	Sons of the Ocean Deeps
Widney, Stanley	Elevator to the Moon
Williams, Jay	Danny Dunn and the Anti-Gravity Paint
" "	Danny Dunn and the Homework Machine
" "	Danny Dunn, Time Traveler
Wrightson, Patricia	Down to Earth

EXPOSITORY/ESSAY WRITING

Expository, or essay writing is a genre of non-fiction writing. By definition, it excludes narrative writing, yet it can and does embody narration at times. The student usually bases his/her piece of expository writing on facts and ideas he/she has gained through research. However, the choice of which facts to use will be his/her, as will the order in which they appear and the wording he/she chooses to explain these facts. Power Writing, developed by J. E. Sparks and explained earlier, is one of the techniques of expository writing.

Essay writing for early primary students will take the form of dictated experience stories. Because much of the printed reference material is too difficult for young readers, their essays will most often be based on facts learned from films, filmstrips or other media or material read or told to them by their teachers. They have poor factual recall, so these students need much discussion and many prewriting activities before writing essays or reports.

Middle and upper elementary students will need to be taught research skills before they are ready to be assigned their first research-based reports. Such skills include:

A. using a table of contents and index;
B. using a general encyclopedia;
C. using other kinds of encyclopedias and reference books;
D. locating materials for reference through the use of the library card catalog;
E. taking notes from research materials;
F. constructing simple outlines and
G. writing an appropriately simple bibliography.

Special emphasis should be given to teaching students to take simple notes so that they will avoid the bad habit of copying phrases, sentences and even whole paragraphs from research materials. Attachment A outlines two activities which may be used to teach note taking.

When the student has mastered note taking and research skills is ready for his/her first research-based report, which usually takes the form of a required social studies term paper about a country, state or explorer, a science assignment, a book report, or shorter "how to" piece.

EXPOSITORY/ESSAY WRITING

The teacher should be aware of the procedure the student will need to follow,to produce the best results, and will want to lead him/her through these steps:

Step One: The teacher should assign a topic in the form of a question or questions which require the student to give a plural answer.

- What are the ways a family in Sweden celebrates Christmas?
- What were the results of the technological revolution?

Step Two: The student needs to analyze the topic question, listing the sub-topics that are pertinent to it. Each sub-topic should also be stated in the form of a question. The student should take special care that his/her sub-topics are specifically limited to the main topic.

- What special foods does the Swedish family use to celebrate Christmas?
- What was the effect of the technological revolution on production?

Each question should be listed separately with room for an answer or notes, or on separate note cards.

Step Three: When his/her research is complete, the student will be able to formulate a plural answer to the topic question. Such a plural answer will provide the student with his topic or thesis sentence.

- A Swedish family celebrates Christmas by observing St. Lucia's Day, by leaving food out for good elves and by preparing special foods for its Christmas feast.
- Some of the results of the technological revolution were an increase in production, a decrease in the need for manpower and a concentration of wealth in the hands of those who owned new machines.

EXPOSITORY/ESSAY WRITING

Step Four: To organize his/her report, the student should follow the thesis statement exactly. Once the thesis statement is formulated, it is used as the last sentence of the instroduction, followed by one paragraph on each of the parts, in the order in which they occur in the thesis statement.

The writing of exposition should not be isolated from the personal experience of the student. He/she should be encouraged to use his/her personal experience whenever it is relevant.

Students should be helped to become so involved with their subject that they become experts. They might all be assigned the same topic, researching and collecting everything they can about that topic, for sharing with the rest of the class. All information gathered by class members might be duplicated by the teacher and distributed to everyone. This information could then be the basis for in-depth discussion before they write.

Students write more truthfully about a topic if their audience is real, demanding and attentive. The audience may be a teacher who really listens to their ideas, and does not merely judge their essays on length, neatness, organization and mechanical accuracy. Peer groups, organized to read and respond, are enormously helpful in improving expository writing. Students might be encouraged to write to a school administrator or a community organization, or to enter a writing contest.

Whenever possible, student writing should be published. This might be done by duplicating pieces and assembling them into class books. Pieces might be submitted to school publications, the community newspaper or magazines which publish student writing. Stone Soup, P. O. Box 83, Santa Cruz, CA. 95063 is such a magazine which publishes both student writings and art work.

Reference:

Richard Murray, Teaching Expository Writing, University of California, Berkeley, Bay Area Writing Project

Sylvia Cassedy, In Your Own Words, A Beginners Guide to Writing, Doubleday, Garden City, 1979

ATTACHMENT A

PRACTICE: WRITING IN YOUR OWN WORDS

Activity One: Once topic is chosen or assigned, students should:

1. Read sources without taking any notes (two or more sources are preferable).
2. Retell what they learned
   Books should be closed for retelling, only opened occasionally to check facts, details.
3. Discuss what they learned
   Tie in with previous knowledge; learn from others who read related material.
4. Write first draft, including information from retelling and discussion
5. Edit, referring to sources again to check facts.

The key is to read, close books, and talk. Retelling and discussion will help cement learning and will force students to "translate" (put ideas into own words). Once they begin to write, they will record the ideas but not the language of the original.

Activity Two:
1. Give group a passage to read (from a content-area book or some factual account like an encyclopedia article).
2. Have group close books and discuss, retell (teacher guides with questions, reminders).
3. With teacher as recorder at the board, have group compose a rewritten passage, including all details from original.

RULES: Cannot read aloud from original
Must try to change sentence structure
Must try to think of synonyms
May refer to original only to check facts, recall information

Denise Nessel

GROUP-DICTATED STORIES
(EXPERIENCE CHARTS)

The first step in the process of obtaining a dictated experience story is an oral language activity, most often a group discussion of an object or event. The quality of discussion and the exchange of ideas preceding dictation have a significant effect on the quality of the experience story.

A dictated account should be obtained from the group immediately after the discussion is completed, since it is important to capitalize on ideas that are fresh in the children's minds.

For an effective recording of the story,the following procedures may be used:

1. Record each child's statement immediately after it has been given, repeating the words while writing them on the chart.
2. Focus the group's attention on the chart during recording so that the children will see the individual words formed and will note the left-right progression of the formation of words and sentences.
3. Include the children's names with the statements they make. The children's names are often the easiest words for them to learn to recognize. In addition, their names serve as aids to remembering what statements were included in the story,and so further enable the reading of the story to proceed with ease. Once children have become familiar with the procedures for dictating stories and have made good progress, eliminate the names from the story. When names are dropped, the stories become more like formal reading materials.
4. Include commas, quotation marks and other appropriate punctuation with each statement.

Once the story has been recorded, it should be read aloud several times before the session is over.

Many objects, experiences, and ideas can provide stimuli for oral language and lead to good dictated stories. Here are some stimuli that have resulted in excellent discussions and stories:

hamsters
rabbits
puppies
photographs
collections
turtles
guinea pigs
snakes
toys
filmstrips
kittens
goldfish
plants
shells
rocks

References:

Jones, Margaret B., and Nessel, Denise D., *The Language Experience Approach to Reading*, Teachers College Press, 1981.

EXPOSITORY WRITING - SPARKS (1-2-2)
INTRODUCTORY LESSON

Read a story about and/or discuss ice cream. Write together with class.

Ice Cream Cones
by ________________

I Statement There are two reasons I like ice cream cones.

II Statements List on board children's ideas. (examples)

1. It tastes delicious.
2. It comes in a lot of flavors.
3. It is great on hot days.
4. Different kinds have different colors.

Start the second sentence together:

One reason is _____________

Tell the children to choose an ending from the board and copy it.

Start the third sentence together:

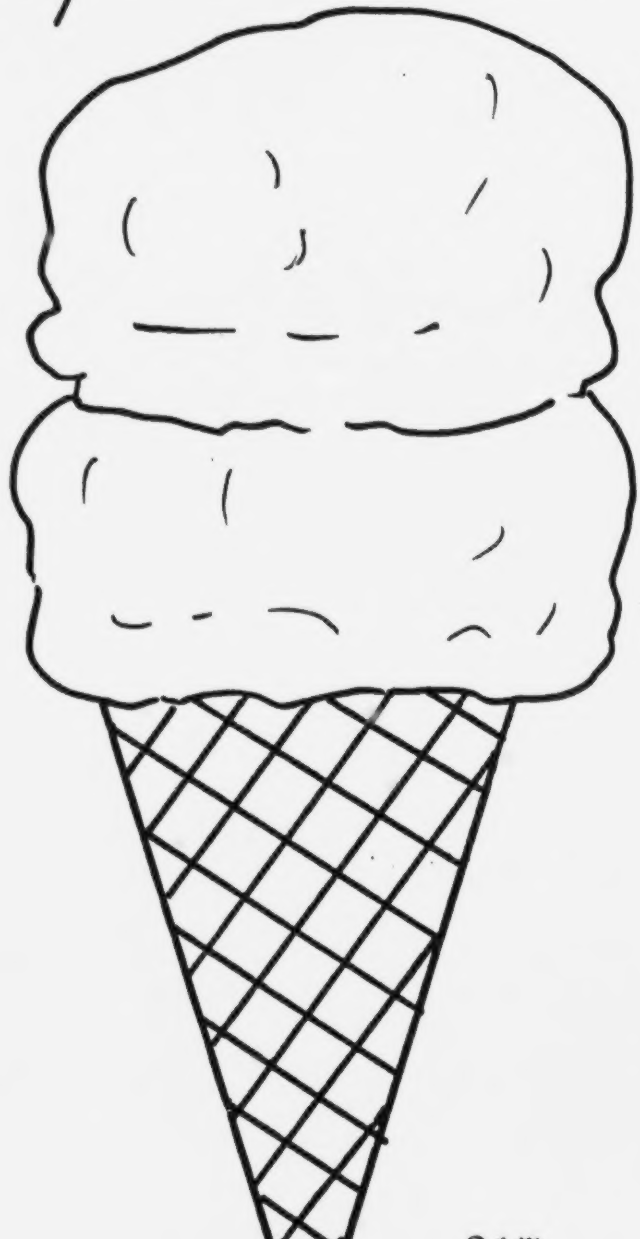
The second reason is _______________

Tell the children to choose a second ending from the board and copy it.

Have the children color the cover page like their favorite ice cream cone. (See following page).

I Like ICE CREAM CONES

by ______________



OPINION

Discuss with children what opinion means. Tell them that as they write, they are to express their own beliefs - not those of someone else. When they write an opinion, it is important to describe things clearly and in detail. They should also include as much specific information to support their opinion as they can.

Writing Activity

Tell the children that they are going to write about the television show or video game (or both) that they feel is best.

Put this on the board for children to refer to when writing. Go over the three steps orally.

1. Describe the game or show.
2. Tell why it is the best by giving specific facts that make it better than others.
3. Tell why you like it best. (more general and include feelings)

Cover for opinion writing to be illustrated according to topic chosen (see following two pages).

Follow-up Activity

Discuss how opinions are different, not better or worse. Have the children share their opinion writings and let them discover their differences.

THIS IS THE BEST! by ____________

Video Game

THIS IS THE BEST! by ____________

Television Show

opinion

EXPOSITORY WRITING - SPARKS (1-2-2)

Introductory Lesson

Read and/or discuss Christopher Columbus.

Write together with class:

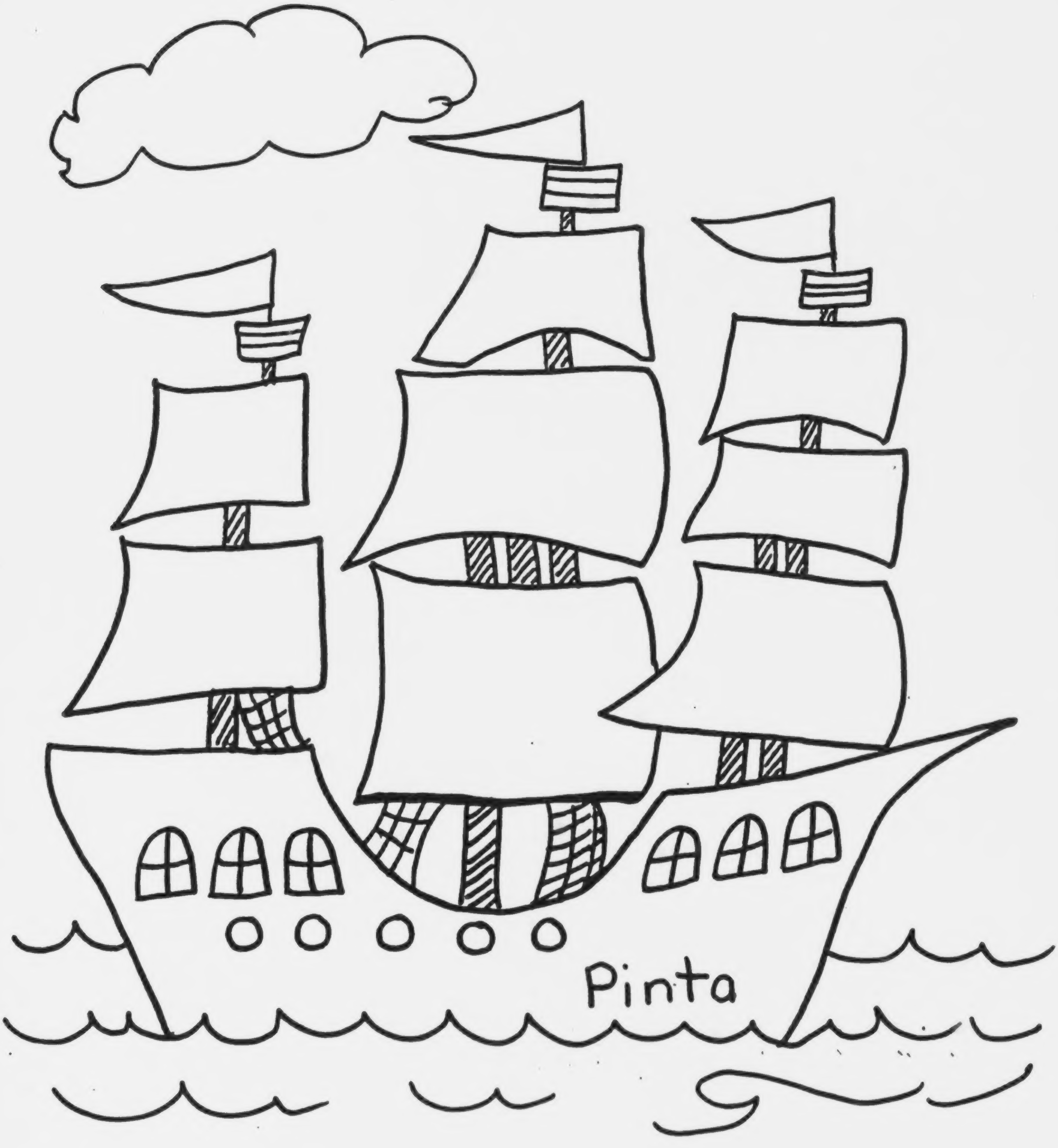
Christopher Columbus

Power I — I know two important things about Christopher Columbus.

Power II — List on board children's ideas (examples).

1. He thought the world was round.
2. He discovered America.
3. He was sent with three ships by the King and Queen of Spain.
4. He believed he could sail around the world to India.

Let children choose two.
Follow format.
One important thing is _____________.
A second important thing is ________.



Columbus sailed with three ships, the _ _ _ _, the _ _ _ _ _ _ _, and the _ _ _ _ _ _ _ _ _ _ _ _.

Essay - Grade 2
Adaptable Grades 3-6

PERSUASIVE WRITING

"Why I Should Have This"

Discuss with children the meaning of persuasive writing (writing to convince someone of something.

Tell the children to think of something they would like to have.

1. Picture

   Have them make a picture of what they want on the cover. (see next page)

2. Writing

   Tell them to do these things. (List on board for the children to refer to while writing.)

   A. Describe what it looks like - size, color, etc.

   B. Tell how it is used and how they would use it.

   C. Tell about its cost: if a little - "it's a good buy"; if a lot - "it is worth it because ________(give reasons)."

   D. Tell why they would like to have this - why it would be important to them.

   E. Tell where they would keep it and how they would take care of it.

Why I Should Have This

persuasive writing

Essay - Grade 2
Adaptable Grades 3-6

CHARACTER ANALYSIS

Read biographies of George Washington and Abraham Lincoln or discuss them.

This can be one or two lessons. You can do each person on separate days or both on one day, letting the children choose which one to write about.

Discuss the term, "character analysis." List on the board key facts about each person and the character traits we infer from those facts. Have them try to use both facts and character descriptions in their writing.

Examples:

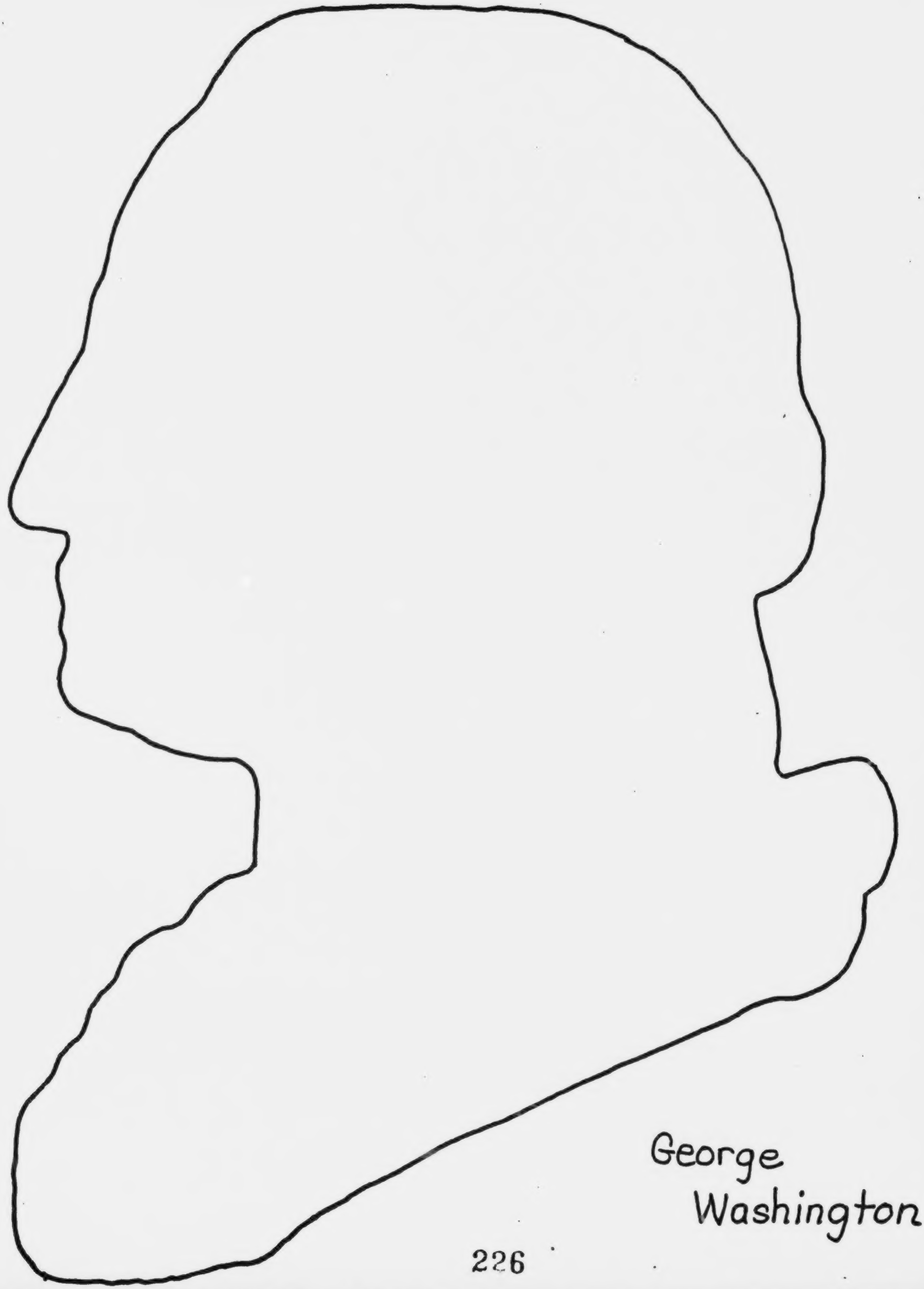
George Washington

facts	character traits
was a general in our War for Independence	leader
	brave
was our first President	respected, liked
called the "Father of our Country"	admired, loved

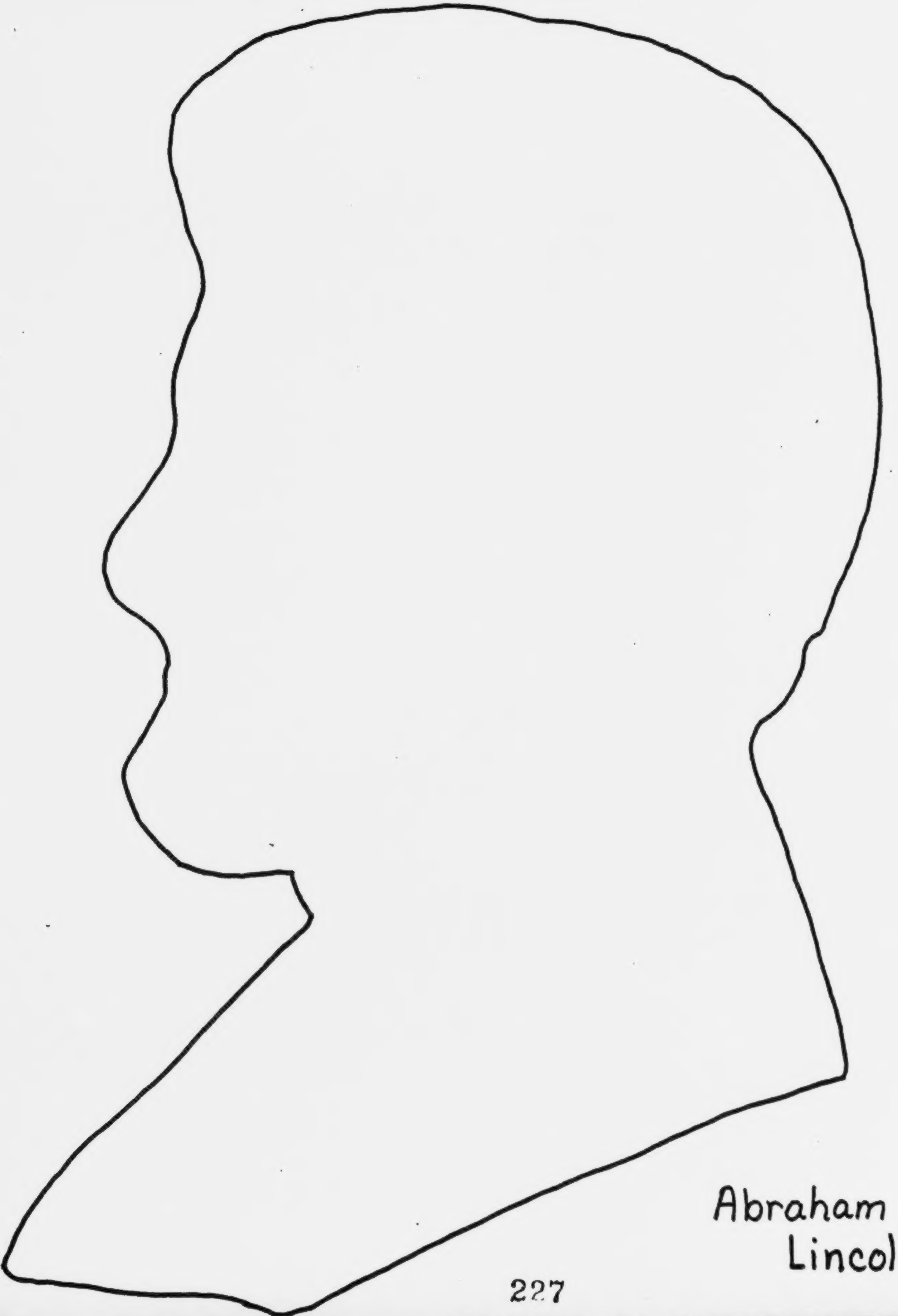
Abraham Lincoln

facts	character traits
was a Congressman	liked
was the 16th President	respected
wanted to free slaves	kind, honest
gave many famous speeches	thoughtful

Profiles on the following pages to make silhouettes.



George
Washington



Abraham
Lincoln

Essay - Grade 2
Adaptable Grade 3

PARAGRAPH WRITING

Guided Paragraph Writing Lesson

Discuss paragraph form.

Tell children to write title.

Indent first word of paragraph.

Have the children use the topic sentences below as their first sentence.

Tell them to add sentences that have to do with the topic sentence to make a paragraph.

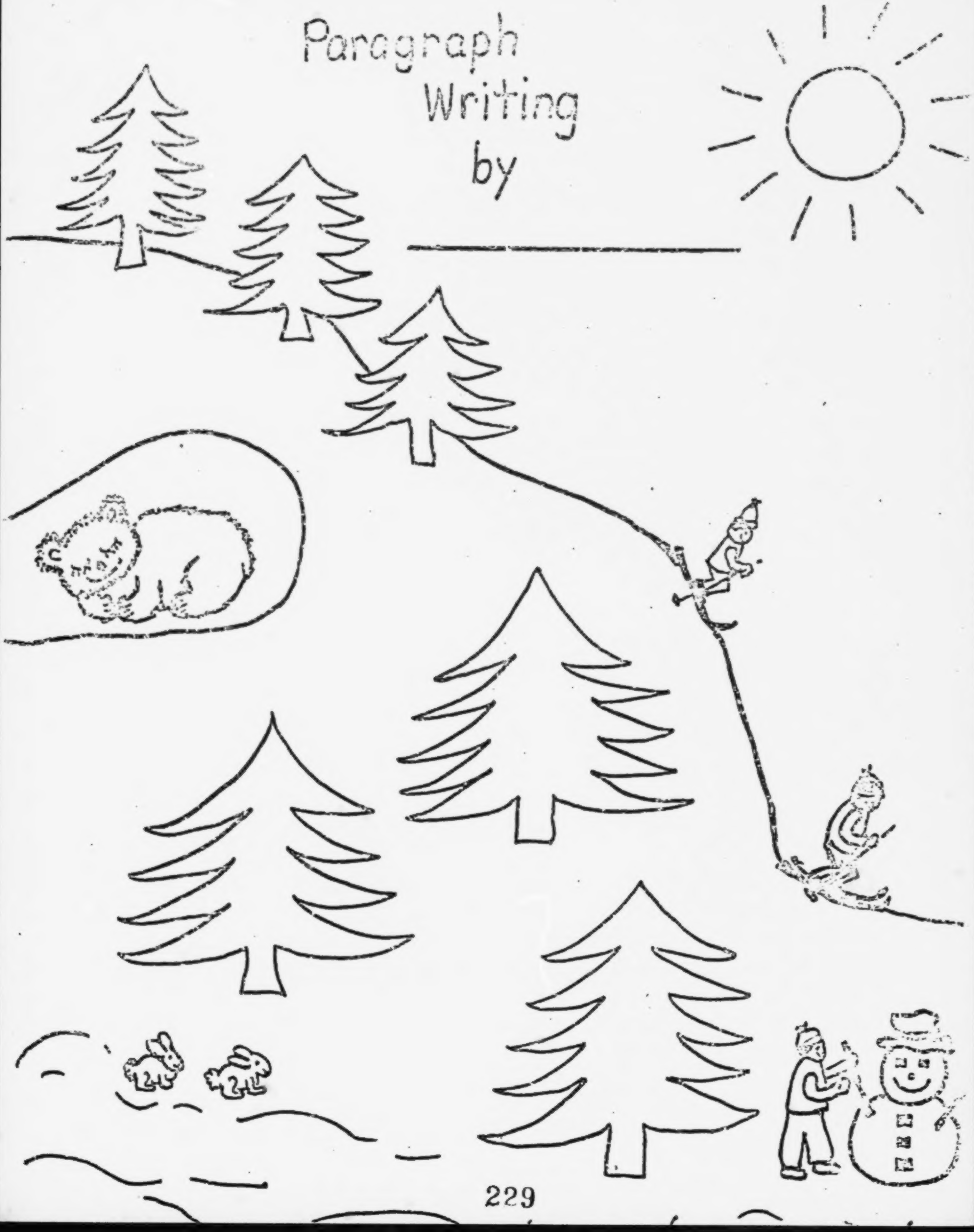
Have them use suggested culminating sentences or make up their own to end the paragraph. (optional)

Picture on the following page accompanies topic sentences given below:

Title:	Snow
Topic sentence:	It is fun to visit the snow.
Culminating sentence:	I like to go to the snow.
Title:	Bears
Topic sentence:	Bears are interesting.
Culminating sentence:	I like knowing about bears.
Title:	Snowshoe Rabbits
Topic sentence:	Snowshoe rabbits are fun.
Culminating sentence:	It is fun to see snowshoe rabbits.
Title:	Evergreen Trees
Topic sentence:	Evergreen trees are nice.
Culminating sentence:	I enjoy seeing evergreen trees.

Paragraph Writing

by ____________



EXPOSITORY WRITING - SPARKS (1-2-3-2-3)

After expository writing which develops Second Power sentences has been practiced in the second grade, students are now ready to add hird Power sentences. Power 3 sentences describe each of the Power 2 statements. An example of this is the following story. This should be written as a group lesson and the Powers discussed.

Months of the Year I Prefer

(1) Of the twleve months, I prefer two. (2) The one month I like the very best is June. (3) This is because school vacation begins in the middle of June. (2) The second month I like is December. (3) There are many happy holidays to celebrate in this month.

Many other group lessons should be given using topics from the following list before the student writes independently.

There are two stories that I like best.
There are two ways for me to walk home.
I have used my times tables at least twice.
I know of at least two ways to express the numeral "3".
I can use two ways to measure distance.
I like to do two things when I go home from school.
I really like two subjects at school.
He prefers driving two different makes of cars.
Our class studied two kinds of rocks.
My house, in Saratoga, is located between two streets.
Traveling through the solar system, I visited two planets.
Our bodies need vitamins for two reasons.
As I read this book, I enjoyed these two events.
Thanksgiving is an important holiday in the United States for two reasons.
Of the twelve months, I prefer two.
What are my two favorite books?
I eat two fruits that are good for me.
Of all the planets in the solar system, I'm especially interested in two.

EXPOSITORY (cont.)

I learned two interesting facts in the movie "Animal Homes."
In the book I am reading, two characters interest me most.
England was chosen for my report for two reasons.
My favorite character in the book I am reading has two fabulous adventures.

PERSUASIVE WRITING

Write a persuasive paragraph on "Why I should wear this costume for Halloween."

Introduction:

Discuss the meaning of persuasive writing. (This is writing that will truly convince the reader that the writer should have or do something.)

Assignment:

Each student should choose a costume he/she would like to wear for Halloween, and write a persuasive paragraph about why he/she sould wear this costume instead of the old sheet used last year.

Have this paragraph include answers to the following questions:

1. What is the costume like (color, material, etc.)?
2. Why was this choice made?
3. How much will it cost, and how will he earn the money to pay for it?
4. Can it be used again sometime?

Illustrate:

Have the student draw a picture of himself/herself in his/her costume.

ESSAY - THE EMU

The topic for this exercise, the emu, was chosen because very few fourth graders would know anything about it. This exercise will give students practice in formulating a topic sentence, and sub topic questions, as well as doing research using an encyclopedia article.

Step 1:

A. Preparation - the teacher should duplicate from the Compton's Encyclopedia the short article on the emu so that each student can be given a copy. (See Attachment A)

B. Prewriting Discussion - After telling the class that the emu is a bird, solicit from them all the things they would like to know about it. List these as subtopic questions on the chalkboard. Such questions might include:

1. Where do emus live?
2. Can an emu fly?
3. How tall is an emu and how much does it weigh?
4. What color are an emu's feathers?
5. How fast can an emu run?
6. What do emus eat?
7. How many eggs does the emu lay and what color are they?
8. Who takes care of the eggs and the young chicks?

Step 2:

A. Preparation - Duplicate the list of subtopic questions solicited from the class in Step 1. (See Attachment B)

B. Distribute the encyclopedia article about the emu. Read it together and discuss it.

C. Distribute the duplicated list of subtopic questions. Have students find the answers in the encyclopedia article, instructing them to write only notes or short answers. They are not to copy sentences from the article.

Step 3:

A. Together the students should formulate the topic sentence for their emu essays. Example: One of the most interesting birds in the world is the emu.

Step 3: (cont.)

B. Using only his/her questions sheet, each student should decide the order in which he/she will answer the subtopic questions in his/her essay.

NOTE: This is an important step, which will insure that the finished piece flows.

Step 4:

A. Each student will write the rough draft of his/her emu essay, using the information on the question sheet.

   1. Stress varying sentence beginnings so that every sentence does not start "The emu" or An emu".

   2. Stress sentence combining so writing is more mature-sounding and interesting.

B. Finished essays will be handed in for editing by the teacher.

Step 5:

A. Edited rough drafts are returned to students for drafting of final copies.

Emus

One of the most interesting birds in the world is the emu. The emu cannot fly but can run 30 miles an hour. This bird, with dull brown feathers, lives in Australia and eats plants. An emu weighs 100 pounds and is 5 to 6 feet tall. The emu lays 6 to 16 dark green-bluish eggs. The male emu will take care of the baby emus.

John, 4th grade

The Emu

One of the most interesting birds in the world is the emu. This bird lives in Australia and eats plants. The emu can run 30 miles an hour but cannot fly. The weight of the emu is about 100 pounds and it is about 5 to 6 feet tall. The color of the emu's feathers is dull brown. Some emus lay 6 - 16 greenish blue eggs and the father takes care of them.

Ian, 4th grade

ATTACHMENT A

EMU (*ē′mū*). This flightless bird of Australia is the second largest bird in the world. Only the ostrich is larger. The emu stands from five to six feet high and weighs about 100 pounds. The heavy, dull brown plumage has no commercial value. Unlike its close relative, the cassowary, the head and neck are feathered, and there is no cap or helmet. The wings are undeveloped, but the bird can run about 30 miles an hour.

Emus live on open plains where they feed on vegetable matter. They are particularly fond of wheat and have become serious pests in Australia's wheat-ranching sections. The female lays 6 to 16 dark-green or bluish eggs in a cavity in the earth. The male incubates the eggs, sitting for 34 to 64 days, and he also cares for the chicks. Emus are easily tamed, but they do not breed successfully in captivity. The scientific name is *Dromaeus novaehollandiae*.

AN EMU TAKING ITS CHICKS FOR A WALK
When emu chicks go walking, one of their parents usually goes along. The parent keeps a sharp lookout for danger. If dogs or other enemies come too close, it may cripple them or even kill them with swift kicks. The black-and-white stripes camouflage the chicks in the grasslands.

Compton's Encyclopedia

BEST COPY AVAILABLE

Attachment B

Essay - Grade Four

THE EMU

Date____________________ Name__________________________________

Using the encyclopedia article about the emu, find the answers to the questions below. Write only notes or short answers....do not copy word-for-word from the encyclopedia article.

1. Where do emus live?______________________________
2. Can an emu fly?______________________________
3. How tall is an emu?______________________________
4. How much does it weigh?____________________________
5. What colorare an emu's feathers?______________________
6. How fast can an emu run?___________________________
7. What does an emu eat?_____________________________
8. How many eggs does the emu lay?_______________________
9. What color are its eggs?___________________________
10. Who takes care of the eggs and young chicks?_______________

____

Topic sentence written by the class:

____

____

____

____

Essay - Grade 4
Adaptable - Grade 5

EXPOSITORY WRITING/POWER WRITING 1-2-3-2-3

It is assumed that students at this grade level have been previously introduced to Stages 1, 2 and 3 of the Sparks formula for writing powergraphs (see section in this handbook,"Power Formula for Expository Writing" developed by J.E. Sparks).

Step One 1. Define expository writing as statements of facts, information, ideas or directions.

2. Review values of power for three kinds of sentences in Power Writing:
   1st Power - major idea (first sentence)
   2nd Power - major detail
   3rd Power - minor detail

3. Orally do three 1-2-2 Powergraphs together, with the teacher giving the 1st Power sentence:
   a. On Saturdays I enjoy watching two cartoons on television.
   b. I have two favorite kinds of candy bars.
   c. I know the names of two of the U.S. Presidents.

4. Preparation - 2nd Power transition words should be copied on a chart for display on the bulletin board .
   a. Discuss use of transition words and call attention to the chart. On the chalkboard redo one of the paragraphs from Step Three, using a transition in front of each 2nd Power sentence.

5. Explain rules for writing a 1-2-2 Powergraph using transitions:
   a. must state a number in 1st Power sentence and
   b. must use a transition at the beginnings of 2nd Power sentences.

6. Do one more 1-2-2 Powergraph, with transitions, together on chalkboard.
   Successful students have two qualities.

Step Two 1. Assign students to write a 1-2-2 Powergraph with transitions of their own, telling two things they plan to do during Thanksgiving vacation.

Step Three 1. Partner editing of Thanksgiving vacation Powergraphs specifically looking for errors in:
   a. lack of the use of the word two in the Power One sentence.
   b. lack of use of a transition at the beginning of each Power Two sentence.
   c. spelling and grammar and
   d. indenting.

Step Four 1. Explain what a Power 3 sentence is. Practice by adding Power 3 sentences to several of the Powergraphs developed in Step One.
   2. Students rewrite their edited Thanksgiving vacation pieces, making corrections and adding a Power 3 sentence immediately following, and explaining or amplifying each Power 2 sentence.

Step Five 1. Preparation - make a chart for display listing the first 8 required conventions for Power Writing.
   a. Use ink.
   b. Have one-inch margins on all four sides of the paper.
   c. Control neatness (no crossouts or ink erasures.)
   d. Indent the opening sentence of a Powergraph one inch.
   e. Write complete sentences.

Examples of Fourth Grade Student Writings

Christmas at My House

My family has four Christmas traditions. First, on Christmas we visit my grandmother and grandfather who live in Julian. Secondly, for Christmas dinner we have turkey and peas. Thirdly, we open some of our gifts before Christmas and some on Christmas. Last of all, on Christmas we put our creche on the piano.

David 1-2-2-2-2

Why I Should Get More Allowance

There are three reasons I should get more allowance. First, I should get more allowance for the jobs I do around the house. I only get five cents. Parents get lots of money for their jobs so why shouldn't kids? Secondly, I should get more allowance because I need to buy presents for my sisters, Mom, and Dad. Third, I should get more money because I need to save money for college.

Aaron 1-2-3-3-2-2

California Indian Houses

The California Indians had two types of houses. For instance, in the plank house the floor was dug out for warmth. The Indians used stone axes and hammers to make planks from logs. Instead of using a chimney, they put a hole in the roof. The Indians in the far north used this kind of house.

The other house was the grass house. It had a willow pole frame. Canes or grass were tied in bundles and spread on the frame. The grass house was dome shaped. It was very easy to build and the materials were very easy to find. Most California Indians burned down their houses if fleas got into their grass houses.

Ian 1-2-3-3-3-2-3-3-3-3-3-

1ST POWER SENTENCES - FOURTH GRADE

There are two ways light and sound are alike.

I want to be a tudent ouncil representative for two reasons.

The California Indians had two main sources of food.

I am going to write about two kinds of nouns.

Here are two of the ways the "49'ers" came to California.

There are two kinds of books that tell about peoples' lives.

Here are two of the ways to look up a book in the card catalog.

There are two things I really want for Christmas.

I would like to go to two places for vacations.

There are two trees which I would like to plant in my yard.

I enjoy reading two different types of books.

I come to school for two good reasons.

There are two reasons I most enjoy summer vacation.

What are two major cities in California:

Of all the industries in California, two are most important.

Of all the shelters used by California Indians, two were most common.

What are two ways major changes in the earth's crust occur?

Many industries locate in California for two reasons.

Missions were established in California for two reasons.

I know four games and toys that were played with by California Indian children.

The California Indians believed the shaman had three special powers.

The California Indians had special ceremonies for two reasons.

What are four foods of the California Indians?

Five types of materials were used by the California Indians to make their dishes and cooking utensils.

During Thanksgiving vacation I plan to do two things.

Out of all the fruits we have in California, I pick two as my favorite.

When I grow up I would like to choose two professions.

On Saturdays I enjoy watching two cartoons.

If I win a million dollars I will do two things with the money.

There are two positive outcomes from studying Science.

There are two negative outcomes from studying Science.

Not knowing about prepositions creates two problems.

School has two advantages.

Successful students have two qualities.

Essay
Grade 5

Using Outlines

Usually students are asked to write expository paragraphs or essays in order to show what they have learned, but the same exercises can be used to help them learn new material. If, after covering a new topic through readings, discussions, movies or field trips, students are asked to write about the things they have learned, they will probably retain more. In either case, outlines can be very useful.

Fifth grade students need not write their own outlines from scratch, they can use a teacher prepared outline or participate in developing one as a class.

The first sample is based on a short article. After reading and discussion, students could be given the prepared outline from which to write a paragraph. The same outline could be used to write a "Sparks'-1st, 2nd, 3rd Power" paragraph.

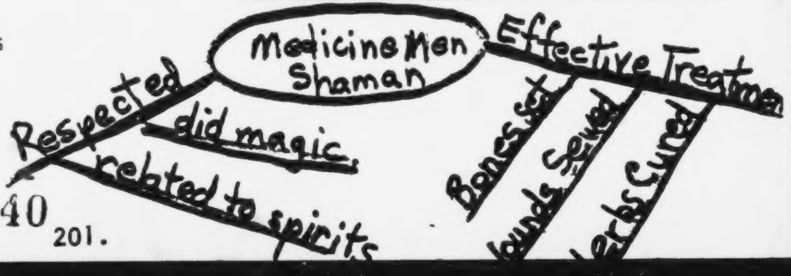
> The "spirit world" played an extremely important role in the customs and beliefs of nearly all North American Indian tribes. Within a tribe, the medicine man, or *shaman*, was considered to have a special relationship with the spirit world, and thus he was a respected and honored tribal leader. Much of the medicine man's work dealt with magic and ritual, and often the work did not involve treating illness. But some medicine men were effective "doctors" as well.
>
> Indians knew how to set broken bones and to sew wounds, and their understanding of human anatomy was probably superior to that of early white settlers. Some herbal treatments used by the Indians were adopted by settlers, and variations of these treatments have become part of modern medicine.
>
> The Blackfoot Indians, discussed in this article, lived in areas that are now part of Montana and southwestern Canada. (Cobblestone Magazine, March, 1983)

Sample 1

Indian Medicine Men-Shaman

- I. Respected by people of tribe
  - A. Thought to be related to spirits
  - B. Awed people with magic and ritual
- II. Some treatments were effective
  - A. Set bones
  - B. Sewed wounds
  - C. Used herbs

Alternative to Outlining-Mapping



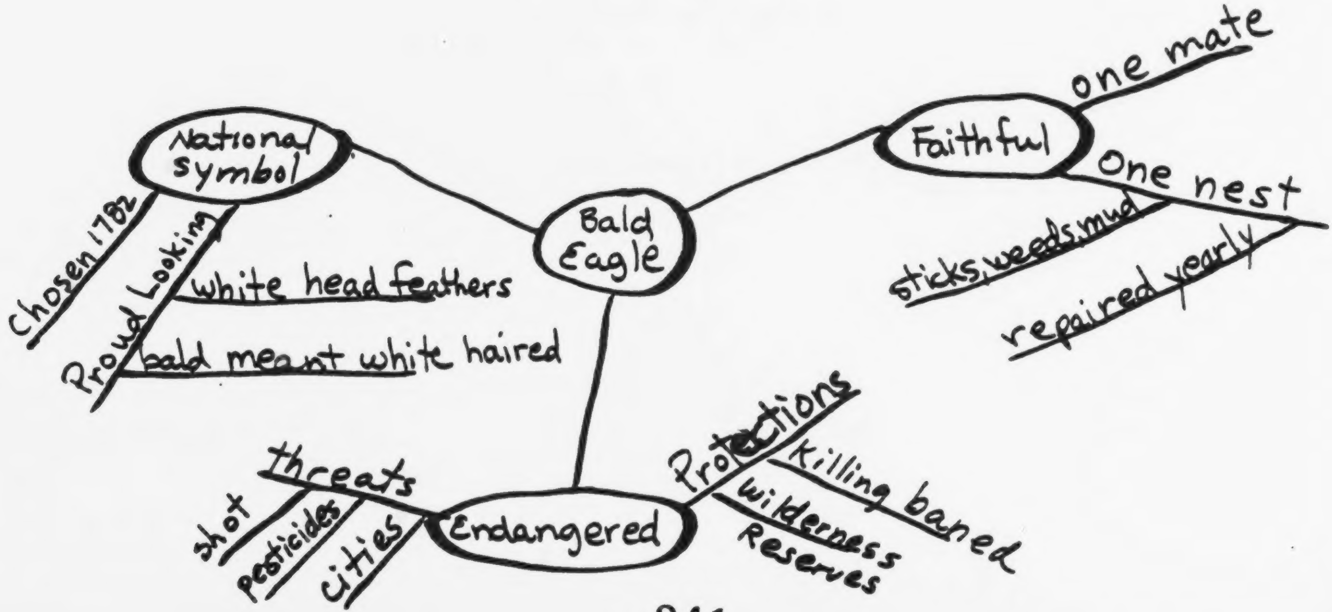
Sample 2

The following outline is based on an article which you will find on the next page. This could be used to write a three paragraph essay.

The Bald Eagle

I. National Symbol
    A. Proud looking
        1. Bald used to mean "white haired"
        2. Head feathers are white
    B. Chosen as U.S. symbol in 1782
II. Faithful Bird
    A. One mate for life
    B. One nest
        1. Made of sticks, weeds, mud
        2. Repaired each year
III. Endangered Bird
    A. Threats
        1. Shot for killing livestock
        2. Pesticides made eggshells soft
        3. Habitat destroyed by city building
    B. Protections
        1. Killing now banned
        2. Wilderness areas maintained

Alternative to Outlining - Mapping


National symbol
Chosen 1782
Proud Looking
white head feathers
bald meant white haired
Bald Eagle
Faithful
one mate
One nest
sticks, weeds, mud
repaired yearly
Endangered
threats
shot
pesticides
cities
Protections
Killing baned
wilderness
Reserves

The Bald Eagle

Birds' nests come in all sizes and shapes—from hanging baskets, to platforms of twigs held together by mud, to holes in tree trunks. Nature's champion nest builders are the bald eagles, the national bird of the United States. Their nests may not be the prettiest, but they are surely the largest.

Bald eagles mate for life, and they are faithful not only to their mates, but to their nests as well. They build a nest out of a pile of sticks, some of them as much as six feet long. The nest is lined with weeds and earth. At first the nest is about two feet deep. But as the eagles sit on their eggs and raise the little eaglets, they gradually trample the nest flat. So the next year, when they return to raise a new brood, they build a new layer. One bald eagle nest, near Vermilion, Ohio, was used every year for 35 years. (Perhaps the children of the original pair of eagles carried on after they died.) This enormous nest was built in the fork of a hickory tree, more than 80 feet above the ground. By the time the nest finally came crashing down in a storm, it measured 8½ feet across, 12 feet deep, and weighed about 2 tons! Another nest, in Florida, was 20 feet deep.

A bald eagle is not really bald at all. It gets its name from the white feathers that grow on its head. These feathers make it look bald from a distance, because its body and wings are covered with dark brown feathers.

The bald eagle was chosen as the national bird of the United States in 1782, because it looked like such a proud bird. But Benjamin Franklin objected. He wanted the wild turkey to be chosen instead, and claimed that the bald eagle is "a bird of bad moral character who does not get his living honestly." Perhaps there was some truth to Franklin's arguments. The bald eagle often feeds on the bodies of animals that have died or been killed by other animals. And sometimes a bald eagle will swoop down to attack an osprey that has caught a fish, snatching the osprey's catch away from it. But bald eagles do catch their own prey, too. They can dive into a lake to snatch up a fish, swoop down to catch a hopping rabbit, or overtake a duck on the wing. Even their habit of eating dead animals plays a part in the world of nature: they help to clean up the landscape and "recycle" the materials of life.

Today the bald eagle is in danger. Many farmers and ranchers complain that eagles steal their livestock, and they often shoot the big birds. The use of DDT and other pesticides has made many bald eagles unable to have young. Others can still lay eggs, but the shells may be so thin that they crack before the chicks can hatch. And as people build roads and houses over more of the land, there is less and less room for bald eagles to build their nests. Unless something is done soon, America's national bird may disappear from its native land.

---

6 feet = 1.8 meters
2 feet = 60.9 centimeters
80 feet = 24.3 meters
8½ feet = 2.6 meters
12 feet = 3.6 meters
2 tons = 1.8 metric tons
20 feet = 6.1 meters

Freedman, Russell
Animal Superstars - Prentice, 1981

Writing Reports

Teachers have devised many effective approaches to report writing. The outline that follows is just one technique which may be used to teach students to do research and write a report properly. It must be emphasized that if students are simply assigned a report without a specific guide to follow, most will be forced to simply copy. They haven't the skills to do otherwise and, as a result, will develop bad habits which will be hard to break. It is for this reason that secondary teachers have shown opposition to report writing in the elementary grades.

The given outline includes space for notes. After instruction and practice in note taking from short articles or text books, students can be directed to begin reading material on their subject, and to make short,cryptic notes on the outline form which should be turned in for the teacher to check. Once the outline is complete, reference books should be put away. The outline is all that students should use for writing.

For the actual writing, students should be given specific guidelines. For example, each Roman numeral indicates a chapter, each capital letter contains information for a paragraph and each number contains notes for a sentence.

In order to set up an editing procedure, students can be required to turn in each chapter in rough draft form according to a schedule. If time permits, the teacher can conference with each student and together they can refine the writing. Otherwise, the teacher should read through the rough drafts and write comments to students if changes are necessary. The draft should be perfected before rewriting.

Quantity should be de-emphasized. A report written according to the given outline would have chapters averaging one page each. Eager students can be directed to augment their reports with illustrations, charts, graphs and photographs.

STATE REPORT

I. Introduction

   A. Size

      1. Square miles________________

      2. Population________________

      3. ________________

   B. Capital and Major Cities

      1. Name________________

      2. Date chosen________________

      3. Other major cities________________

II. State Symbols (Include illustrations as well as description.)

   A. Flag________________

   B. Flower________________

   C. Animal________________

   D. Tree________________

   E. Song________________

   (Include the writer's name and the date it was adopted. Words can be included.)

   F. Seal________________

   G. Motto________________

III. History

   A. Indians________________

   B. First European settlements________________

   C. Date and number entering the Union - Origin of name________________

D. Famous people connected with the state

(Include one or two sentences about each one--when they were born and why they were famous. If you want to write more about a person, organize that information as an extra chapter.)

IV. Geography

A. Full page map: Use white, unlined paper. Print all labels using light guidelines. Include major lakes and mountains, capital and major cities. Label bordering states and bodies of water.

B. Average climate and rainfall

C. Major lakes and rivers

D. Landforms (Mountains, deserts, etc.)

V. Agriculture and Industry

A. Major agricultural products

B. Location of factories, industrial centers

C. Major industries

VI. Natural Resources

A. Types

B. Choose one of the most important resources of the state and write a paragraph on its importance and use.

VII. Attractions (Discuss 3-4 major spots in each category - include some description.)

A. Major landmarks and tourist sites

1.

2.

3.

4.

B. National parks and monuments

1.

2.

3.

4.

C. State parks

1.

2.

3.

4.

VIII. For Chapter 8, you are to choose your own topic. Your choice will depend on the state you are studying. Here are some ideas.

A. special customs, holidays or events

B. a short biography of a famous person connected with the state's history

C. information about early inhabitants (i.g. indians, Polynesians, Eskimos)

D. information about any large ethnic group in the state

I- SEARCH PAPER

Philosophy of the I-Search Paper

The I-Search paper is a research project that allows a student to be an active participant in the development of his/her paper. In an I-Search paper, the student is not limited to a thesis which he/she must then prove or produce evidence to substantiate. The I-Search is a process of discovery about a certain topic as well as a discovery of how to do research. At the center of all that is done in the I-Search project is the student's own evaluation and response to what he/she is learning as well as his/her reaction to his/her own role as a "researcher."

Why do an I-Search paper? First, it teaches students certain skills: how to use the library, how to ask questions and conduct interviews, how to analyze information. Secondly, it teaches students about the nature of research. They will find out certain things: much of the material they look into may be irrelevant or too difficult to understand; writers and other experts have conflicting viewpoints on identical topics of events, etc. These sorts of things are all part of the process of research which cannot become a part of the formal research paper. For example, in a formal research paper a student may be researching the military strategies used by Charlemagne. In the process of his/her reading, the student may run across information about Charlemagne's concern for educating his people. A student may find this intriguing. He/she has learned something new. Yet, in his/her formal paper he/she cannot share this discovery because it is "off the subject." In the I-Search paper, however, this material will be included as a record of the student's quest for information. Thus he/she can proudly show that his/her research is paying off; he/she is learning (the formal paper can come later). The excitement of discovery is all a part of the I-Search.

Therefore, the I-Search allows the student to write about and to experience the process of research. He/she has a topic. From that base he/she can begin to conduct his/her research. He/she can write about where he/she started; what dead-ends he/she encountered; what books were useful or not useful; who he/she talked to about his/her topic; what, if any, experiments or observations he/she made on his/her own, what he/she learned about his/her topic and what he/she thinks about what he/she learned. With an I-Search paper the student will not come up empty-handed since this

I-SEARCH PAPER (Cont.)

is not a search for a right answer or a pre-conceived conclusion. The I-Search paper is meant to chronicle the steps or processes of discovery.

At the end of the I-Search paper, the student can feel a sense of accomplishment. He/she has learned, and he/she can use the I-Search paper as a means to display his/her knowledge and his/her work.

The student guide (Attachment A) has been adapted for the typical "country" report so often assigned in sixth grade.

ANTI-PLAGIARISM ADVICE

An approach that has been found useful is to take the students to the library and let them read on their topic for 30-40 minutes; return to the classroom and, first giving them time to organize their thoughts, have them write from memory what they have learned. Some teachers allow no note taking, some give a very small piece of paper (e.g. a quarter of a 3X5 card) so that names, places, authors, etc. can be spelled correctly.

THE I-SEARCH INTERVIEW

One of the nice aspects of an I-Search paper is that the student doesn't have to feel like he/she is in it alone. One requirement of an I-Search paper is an interview with a person who is knowledgeable on the topic the I-Search is being written about. The benefits of such an interview are many. Often when a student interviews a person about a subject that he/she is interested in, the student will come away with a good dose of that person's enthusiasm. Also, since the person is already interested in the topic, he/she can direct the student to resources and ideas with which the student will be more likely to have success. People are often complimented by the student's interest and may go to great lengths to assist that student in gaining more knowledge. All in all, such interactions tend to be very positive exchanges if a student is prepared.

How to Prepare for the I-Search Interview

Students are initially encouraged, in writing an I-Search paper, to select a topic that interests them. Almost always, a student's interest stems from some preliminary information - a book, a rumor, a T.V. show, some "bump" with the topic that the student has had previous to this point in time. Students are often unaware of just how much they do know about a topic. A good technique to use to bring all of this "unconscious" information to the surface is to ask the student to list on a piece of paper all the he/she knows about the topic. This will include some facts, some mis-information, some rumors, some impressions. All are helpful.

In preparing for the interview, the next step is to have the student find some very basic information about the topic. This information may come from an encyclopedia, a textbook, etc. The student should take notes on this information to help prepare for the interview. Very naturally, as the student is reading questions may come to his/her mind about the topic. These questions are valuable in an I-Search paper. After the student has taken brief notes from a basic source, ask the student to write down a list consisting of things he/she would like to know concerning

THE I-SEARCH INTERVIEW (cont.)

the topic. Encourage the student to go further than asking for facts on this list of questions. Causes, implications, critical evaluations, and clarifications also could be listed. Once this is done the student is ready to select a person to interview.

1. Who to Interview:

   Other teachers and librarians are always available to be interviewed. Often students encounter very positive experiences if they go off campus for their interview. College professors, professionals in the field, knowledgeable relatives, college students-all provide excellent sources. Interviews fail most often when the students simply select someone to interview because they are available. Students often try to interview parents, or other students who are only slightly more knowledgeable than they are. Encourage your students to contact an expert. Although this entails more effort, the results are almost always better.

2. The Interview Itself:

   Armed with basic notes and a list of things they would like to know about their topic, the students are ready for the interview. Probably the easiest way to conduct an interview and retain the information is to tape it. If tape recorders are not available the student will need to take notes. Here is a list of supplementary questions designed to draw valuable information from reticent experts.

   - Can you tell me some things you feel are important to know about ______________________?
   - How did you first come to learn about or get interested in this?
   - Has knowing about ______________ influenced you or your thinking in any way?
   - What kinds of sources (books, magazines, people, etc.) do you recommend I look into to learn more about __________?
   - Are there any kinds of creative experiments or activities you might suggest I do, to become more informed about _______?

Essay - Grade 6
(Research Paper)

ATTACHMENT A

STUDENT GUIDE
FOR
I-SEARCH PAPER

What is it?

The I-Search paper is the story of your experience during the search for information about a topic. This is a simple paper to complete. Simply tell the story of what you did, found out and felt during the search. In the paper you should continually answer these questions:

a. What did you want to know?
b. What did you do, and how did you get your information?
c. What did you learn?
d. What did you think/feel about what you learned?
e. What were your difficulties and frustrations?

In a good I-Search Paper these questions are answered again and again. Often when you learn some new bit of information, it makes you curious. You pose a new question and set out in a new direction; thus, you repeat the progression through the questions again. It is a rewarding way to go about learning.

The I-Search Paper is a project in which you, the researcher, and the topic you are researching blend together in an honest report. Your paper will be the process of your own search for facts (objective input). These facts will be blended with your own opinions, theories and analyses of what you find (subjective input).

How do you begin?

Make a list of some questions that pop into your mind about your country, e.g., if you chose China, you might wonder:

- Are all Chinese people alike?
- Are all Chinese Buddhists? What do Buddhists believe?
- Are there pandas in all parts of China? What are they like when they are not in cages?

ATTACHMENT A (cont.)

Where are you going to get your information?

Once you have your country approved by your teacher, make a list for yourself of places where you can get information. Some good things to do are to:

A. visit the libraries:

Books and articles are a logical place to search for information. Select books and articles that you can understand and learn from. There may be 100 books on your topic, but some may be much too difficult or too long to be of value to you. Start with what you can handle. The encyclopedia is usually a good place to begin;

B. interview experts:

Interview persons who have lived in or who have visited your country. They can give you a wealth of information and leads on where to find more. Before you interview someone, know something about the topic so you can ask worthwhile questions. Some suggestions are:

-Can you tell me some things you feel are important for me to know about ____________________?

-How long did you live in/visit ____________? (This should give you a clue as to their "expertise".)

-How are the people like/different from Americans?

-What were your favorite dustoms?

-What lessons do you think these people could teach us? How could we help them?

-Where might I go to get even more information?;

C. write a letter to your embassy:

Check a San Francisco phone book or ask your librarian to help you find the address. Remember, part of an ambassador's job is to spread good will, so most embassies will respond to your request;

D. visit a tourist agency:

Most agents will be happy to give you brochures about your country (especially if your mother is along!).

ATTACHEMENT A (Cont.)

E. check ads in National Geographic, Sunset and Motorland: There are frequently coupons for informational packets about foreign countries. Use them;

F. Check the newspaper every day for THE most current information about your country: Inform out-of-town friends and relatives of what you're doing so they will keep an eye open for articles, too. Try to find someone who subscribes to the Christian Science Monitor, The New York Times or the Washington Post. The percentage of international news will be much highter than in your local paper.

How do you keep track of it all?

The task of any good researcher is not only to find information but to keep track of where you found it. When you take notes, WRITE DOWN THE NAME OF THE BOOK AND THE PAGE NUMBER where you found the information. Also, be sure to copy down the following information for each book that you use:

Author's name
Title of book or magazine
Place of publication
Name of publisher
Date of copyright
Total number of pages (for a book)

Write down your opinions. As you are reading information, your mind will react to it. Make notes of your thoughts and reactions.

For example, let's say you are researching China. You might write something similar to this:

> In the World Book Encyclopedia I learned that the Chinese call their country Chung-kuo which means "middle Kingdom." The Ancient Chinese felt that China was the center of the world and had the only true civilization. I suppose that's what every country thinks about itself.

Dead Ends

You may reach dead ends in your research. In fact, that is to be expected. Often when searching for information you will find material

ATTACHMENT A (cont.)

that is not useful to your topic. Perhaps what you thought would be a great book turns out to be no help at all, or maybe you will find information that you have already gathered. Don't worry. This is all part of the process of research, and it is part of the I-Search Paper. Tell of the dead ends you reach. Explain what you hoped to find out, what you did find out, and why it was a dead end. Also explain how

> I wanted to find out as much as I could about Pandas so I looked in the index to the New Book of Knowledge. All there was in volume "Z" was a picture and all they told about in "R" was how scientists couldn't agree whether pandas were related to raccoons or not. There wasn't anything in either volumes "P" for "Panda" or "C" for "China". It upset me to find our big new encyclopedia barely mentioned my favorite animal.

How do you write up this paper?

The Introduction

Here is a brief excerpt from an I-Search Paper's introduction:

> When my teacher told us we were to write a paper on a country, I couldn't think of a single one! By the time I found my world map and started remembering all the countries we'd been studying about, all the good ones were already chosen. Then I noticed that one of the biggest countries in the whole world was still not taken. Our next door neighbor had spent the summer in China, so finding someone to interview would be a cinch!

This sort of a beginning could continue until you explain fully how you came to select your country.

The Body of Your Paper

An I-Search is written in chronological order. Following your explanation of your country choice, you must begin to explain your search. This is the bulk of your I-Search. Here are brief excerpts to refer to for examples:

ATTACHMENT A (cont.)

> The first thing I did that afternoon was to go to the Saratoga Library and look up China in their new World Book. It said that China had a billion people, more than any other country in the world. But it is only the third biggest. That must mean it's awfully crowded!

You would continue to give information. Don't copy from the books; tell about what you learn in your own words. After explaining a bit more about the size and the number of people, you might continue:

> In some cities there are almost as many bicycles as there are people! I can't imagine how they could all fit on a road! Do they have special bike paths? Do people go to work in staggered shifts like some people do here?
>
> I couldn't find the answers to these questions in any of my books, so I decided I'd ask my next door neighbor, Mrs. Brown.

You would then explain what information you learned from your interview, and how you felt about it. And so the I-Search continues, step-by-step, revealing factual information and your own personal feelings and thoughts about what you're learning. At no time have you copied from a book; everything you have learned has been transferred immediately into your own words.

What do you do when you feel lost?

Somewhere in the middle of this process of I-Searching, you may look up from your notes and say, "Where am I going?" A good way to get yourself redirected is to find out where you are in the process of answering your basic questions, and then move on to the next step.

a. What was it you wanted to know?
b. What have you already done and how have you gotten your information so far?
c. What have you learned?
d. What do you think/feel about what you have learned?
e. What have been your difficulties and frustrations?

ATTACHMENT A (cont.)

How to end:

The conclusion of your paper may simply explain:

A. what you feel you learned about your country that was really fascinating.

B. what you learned about the art of research

C. what you learned about yourself while doing this paper.

Why are you being asked to do an I-Search?

First, doing an I-Search teaches certain skills: how to use the library, how to ask questions and conduct interviews and how to gather and organize information. Secondly, it allows you to experience and to write about the process of research. You have a topic. From that base you can begin to conduct your research. You can write about where you started, what dead ends you encountered, what books were useful or not useful, who you talked to about your topic, what observations you made on your own, what you learned about your topic and most importantly, what you think about what you learned. You will not come up empty-handed since this IS NOT A SEARCH FOR A RIGHT ANSWER. The I-Search is meant to chronicle the steps or processes of your discovery.

Thirdly, doing an I-Search will allow you to feel a sense of accomplishment. You have learned, and the I-Search will display your knowledge and your work.

What should you keep in mind?

A. This paper is not a portrait of you but a script about your search. Tell only those things about yourself which will help your reader see your relationship to your material.

B. Give the reader enough information (facts, details, etc.) so that he/she can judge for himself/herself if the findings are accurate and if your conclusions about the findings are probable.

C. Dominate your material. You are the expert. Be sure the reader understands that. The paper should sound like you, not the books you use. If you find yourself quoting long paragraphs from books

ATTACHMENT A (cont.)

you probably don't understand what they're saying yourself, and neither will your readers. Of course quotes are useful, and a few short ones in the proper place are welcome. When you quote from a source use quotation marks or indent. Put the title of the book and the page number of the quote immediately following. For example:

> "To be or not to be? That is the question." (Hamlet p. 120)

d. Be precise about names and facts, about spelling and punctuation. You may be asked to include a bibliography, (a list of all of the sources you used in your search),at the end of your paper.

e. It is not the purpose of this guide to define length, scope or other particular requirements of your paper. Those will be outlined for you by your teacher.

GOOD LUCK as you begin your search. It will be as valuable as you make it, so make it good,

Essay - Grade 6
(Biography)

A SIXTH GRADE UNIT ON BIOGRAPHIES OF FAMOUS WOMEN

A Woman's Place is
at the Top

--Annie Smith Peck
(1850-1935)

The Queen is most anxious
to enlist everyone who can
speak or write to join in
checking this mad, wicked
folly of "Woman's Rights," with
all its attendant horrors, on
which her poor feeble sex is
bent, forgetting every sense
of womanly feeling and propriety.

--Queen Victoria
(1819-1901)

Step 1: Send students to the library to count all single person biographies. Then ask them to count the number of women represented and compute a percentage. They (and the teacher) should be appalled enough to begin a quest to rectify the situation.

Step 2: Ask each student to make a list of ten women who have, they feel, made a difference in the world. Allow time for a thorough search. Compile the list chronologically. Discuss.

Step 3: Have students choose one woman from the list and find as many fascinating facts about her as they can. Have them fill in the biography guide (Attachment A).

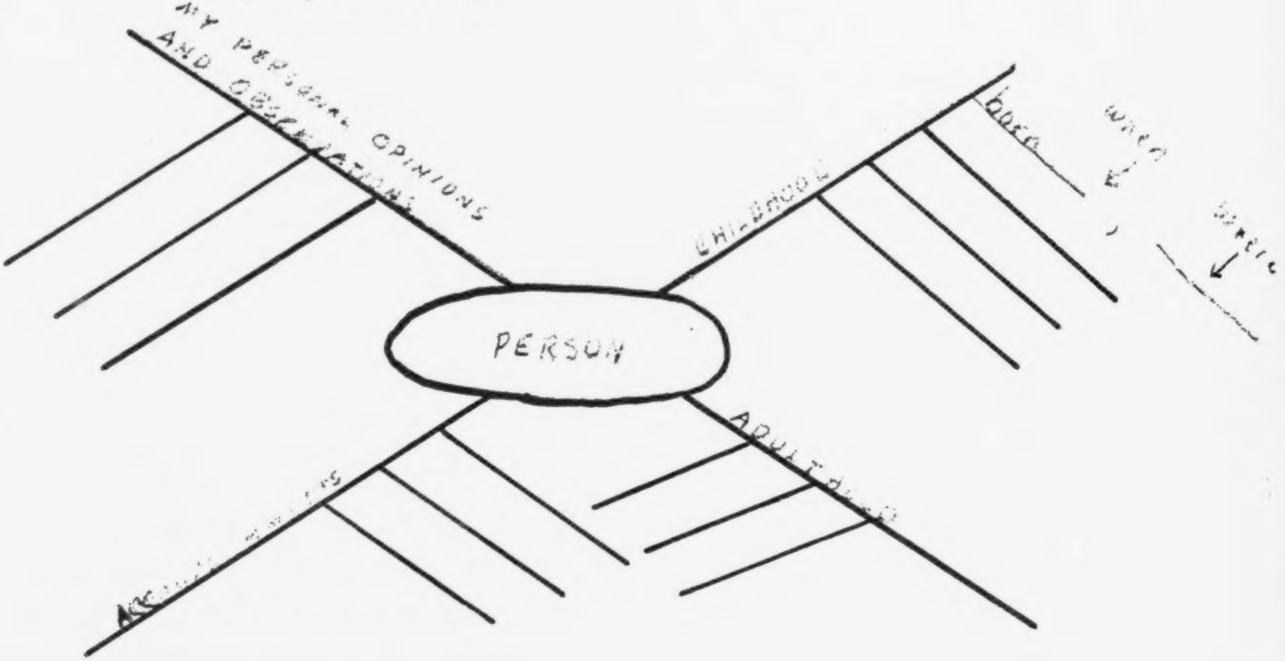
Step 4: Ask students to compose a dialog between themselves and their character (a la Steve Allen's "Meeting of the Minds"). Discuss first what kind of questions would be appropriate. What responses could be anticipated? Have the results of these mini-dramas shared orally. Advanced students might dress appropriately.

Step 5: Using a current college catalogue/ duplicate the enrollment form (such as the one in Attachment B), Direct the students to find a course their character might enjoy taking, and fill out the form. They must, of course, defend their choices.

Step 6: By this time, students should feel a certain kinship with their characters,a prerequisite to writing an interesting biography.

6. (cont.)

A. Prewriting: Have students outline or map the information they have gleaned, e.g.:


MY PERSONAL OPINIONS AND OBSERVATIONS
CHILDHOOD
born
when
where
PERSON
ADULTHOOD

B. Writing: Direct students to write one paragraph for each major arm. Arms with little information can be combined and, conversely, arms with a great deal of information can be split.

C. Editing: (see section on evaluation)

D. Rewriting: Allow time for students to perfect and recopy their biography.

E. Postwriting: Some suggestions follow:

- compile stories into a book to loan to the library.
- have students design a poster illustrating the achievements that made "their" woman famous.
- create a puppet or a doll in her image.
- write and/or perform a skit.
- make a time line around the room and place the character's name (or poster or biography) appropriately.

Essay - Grade 6
(Biography)

ATTACHMENT A

Biography Guide

A Woman Who Made a Difference in Our World

GET YOUR FACTS

Name of the person I researched ______________________________

Where did she live? ______________________________

When did she live? ______________________________

Name any one event that was taking place in America at this time: ______________
____

What made her famous? ______________________________
____

What did this person believe that was important? ______________________
____

OPINION - Thinking it over

Do you think this person made the world a better place in which to live? ________

Explain your answer: ______________________________
____
____
____

Write below a PIE summary in about 5-10 sentences:

P = proof of person's importance
I = information and facts about what she did
E = example of what she contributed to her country

____
____
____
____
____
____
____

Essay - Grade 6
(Biography)

ATTACHMENT B

Find a course in the catalogue that your character would have enjoyed taking. Then fill out this enrollment form for her. Some liberties must be taken with the truth, but they must be logical!

ENROLLMENT FORM – Perspective, Fall 1979

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MS. ____ ______________________________
last name first (given middle

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street city zip code

SOCIAL SECURITY NO. ____________ DAYTIME PHONE ____________ HOME PHONE ____________
(Used to identify your student records) area area

OCCUPATION ______________________ IF TEACHER, YOUR GRADE LEVEL ____________

COURSE TITLE	EDP NUMBER	STARTING DATE	FEE

Amount enclosed or authorized $________ **Make checks payable to REGENTS, UNIVERSITY OF CALIFORNIA,**
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☐ Master Charge Number ____________________ Expires ____________

Authorizing signature ______________________________

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If no, please return this entire page to the address above.

I feel ______________________ would have enjoyed a course in ______________________ because:

Essay - Grade 6
(Biography)

WOMEN IN SPORTS

1. DENISE LONG — 1969 basketball draft choice. N.B.A. said "no"
2. SHEILA YOUNG — 1973 champion bicyclist. Olympic speed skating champion in 1976
3. FLORETTA MC CUTCHEON — toured as champion bowler until 1939
4. PEGGY FLEMING — 1968 Olympic winner
5. ANNE HENNING — 1971 world champion speed skater

6. "BABE" DIDRIKSON ZAHARIAS — superstar athlete, seventeen times champion of golf tournaments in 1946-47 season
7. KATHY WHITWORTH — 1975 headed the list of most money earned by woman golfer
8. CATHY RIGBY — 1970 world champion gymnast
9. OLGA KORBUT — 1972 Olympic winner of three gold medals in gymnastics
10. PRINCESS ANNE OF ENGLAND — winner of two horseback equestrian championships in 1971
11. DIANE CRUMP — first licensed woman jockey 1969
12. ANDREA MEAD — youngest member of Olympic skiing team; won two gold medals in 1952

13. JOAN JOYCE — winning pitcher of 1974 world softball championship
14. HELENE MADISON — three gold medals in swimming, 1932 Olympics
15. JENNY TURRALL — 13 year old world record swimmer in 1973
16. GERTRUDE EDERLE — first woman to swim the English Channel in 1926
17. MICKI KING — 1972 Olympic diving champion
18. HELEN WILLS — won her first tennis match in 1923. Went on to win U.S. Nationals and Wimbledon more often than any other woman in tennis
19. ALTHEA GIBSON — first black to play National Indoor Tennis Tournaments. Won Wimbledon in 1957
20. BILLY JEAN KING — wanted to play baseball and settled for tennis earning trophies and over $500,000
21. CHRIS EVERT — 1974 woman athlete of the year.
22. STELLA WALSH — won the first of 40 track championships in 1930
23. WILMA RUDOLPH — first American woman to win three Olympic gold medals in track and field, 1960
24. MARY JO PEPPLER — professional volleyball player and 1975 Women's Superstar

A LIST TO GET YOU STARTED

- Mary Katherine Goddard (1738-1816)
- Eliza Pinckney (1722-1793)
- Rebecca Lukens (1794-1854)
- Sarah Josepha Hale (1788-1879)
- Catherine Beecher (1800-1878)
- Elizabeth Blackwell (1821-1910)
- Annie Wittenmyer (1827-1900)
- Myra Blackwell (1831-1894)
- Mary Seymour (1846-1893)
- Henrietta Chamberlain King (1832-1925)
- Margaret E. Knight (1838-1914)
- Ellen Swallow Richards (1842-1911)
- Jane Addams (1860-1935)
- Mary Richmond (1861-1928)
- Maggie Lena Walker (1867-1934)
- Carrie Chapman Catt (1859-1947)
- Miriam Leslie (1836-1914)
- Mary Parker Follett (1868-1933)
- Ida Rosenthal (1889-1973)
- Margaret Higgins Sanger (1879-1966)
- Susan B. Anthony (1820-1906)
- Amelia Bloomer (1818-1894)
- Amelia Earhart (1898-1937)
- Sappho (circa 600 B.C.)
- Queen Boudicca (circa 62 A.D.)
- Cleopatra (69-30 B.C.)
- Theodora (circa 548 A.D.)
- Lady Murasaki (circa 11th cen. A.D.)
- Eleanor of Aquitaine (1122-1204)
- Madam de Pompadour (1721-1764)
- Queen Victoria (1819-1901)
- Florence Nightingale (1820-1923)
- Beatrix Potter (1866-1943)
- Madame Curie (1867-1934)
- Anna Panlova (1885-1931)
- Vittoria Colonna (1492-1547)
- Pocahontas (1595-1617)
- Joan of Arc (1412-1431)

....And don't forget Presidents' wives who were famous in their own right: Dolly Madison, Mary Todd Lincoln, Eleanor Roosevelt, etc.

REFERENCES

Great Women Paper Dolls. 153 Stewart Street, San Francisco, CA 94105: Bellerophon Books, 1980.

NOTE: Bellerophon Books also advertises five hugh posters (almost three feet tall) for $5.00.

Tomin, Laura. "A Time for Women's History,". Today's Education. (February, March 1982).

National Women's History Week Project, Box 3716, Santa Rosa, CA.

Bird, Caroline. "Unsung Heroines of American History," Family Circle Magazine. January 1976.

FOLKLORE

Folklore includes "all forms of prose narrative, written or oral, which have come to be handed down through the years." This is the definition used by Stith Thompson, who adds:

> The important fact is the traditional nature of the material. In contrast to the modern story writer's striving after originality of plot and treatment, the teller of a folk tale is proud of his ability to hand on that which he has received. He usually desires to impress his readers or hearers with the fact that he is bringing them something that has the stamp of good authority, that the tale was heard from some great story-teller or from some aged person who remembered it from old days. (Iverson, 1975)

Children are exposed to folklore from an early age. The more experience the child has hearing and, later, reading this type of literature, the more enthusiastic and prepared he/she will be to imitate this writing genre.

For our purpose, four types of folklore will be included in this overview: fairy tale, fable, myth and legend.

FAIRY TALES

Fairy tales are good stories. Their action begins at once; the conflicting forces are quickly identified. Characters are graphically sketched with clear motives and uncomplicated actions. Magic is everywhere; beasts are transformed into people, people are transformed into beasts. Magical rings, lamps, mirrors, and a thousand other objects have wondrous powers to solve the most difficult problems. (Iverson, 1975)

Wise selection and use of fairy tales will help children feel and appreciate all the linguistic, ethical and creative power that is found in these old, old stories.

SUGGESTED ACTIVITIES

1. Have the students rewrite a familiar fairy tale in their own words.
2. Have the students rewrite a familiar faily tale using a present day setting.
3. Have the children write their own fairy tale, Encourage them to include the characteristics of this type of folklore. Such things as magic, enchantment, repetition, talking animals, fairies or elves are very appropriate.

4. Beginning writers may dictate their stories and then illustrate their ideas.

FABLES

Fables are short stories with an acknowledged moral purpose. They are often peopled by animals, and sometimes include objects brought to life. Sometimes human beings are in the cast. Whatever the characters, fables concern lasting values, such as goodness, wisdom and justice. Because of the moral, either stated or implied, fables may be the most painless way ever devised of teaching a lesson.

SUGGESTED ACTIVITIES

1. Read a fable and have the students write a sentence telling what they think the moral is.
2. Take a moral from a fable and write a new fable to precede it.
3. Write a new version or modernization of a traditional fable.
4. Take proverbs and write fables to illustrate them.
5. Collect fables into a class book, using both student-written and published fables.

MYTHS

The myth, Stith Thompson tells us, is "a tale laid in a world supposed to have preceded the present order. It tells of sacred beings and of semi-divine heroes and of the origin of all things." (Iverson)

For example, in the Chinese myths of the origin of the world, P'an Ku holds the sky above his head as he grows, until earth and sky are far apart. When he dies, his body enriches the earth, his breath becomes the wind and clouds, his eyes become the sun and moon and his blood flows to become the rivers.

Myths also tell of the origins of traits, beliefs, and customs, both animal and human, such as how the bear learned to hibernate or how the squirrel learned to find buried nuts.

Myths are full of imagined marvels and of wonder about why the earth is as it is.

SUGGESTED ACTIVITIES

1. Have the students retell or rewrite a familiar myth in their own words.
2. Have the students study certain natural events (photographs are helpful) and imagine how people who lived before the age of science might try to explain such events.
3. Students might make up a myth to account for something they wonder about, such as T.V., electricity, etc.

LEGENDS

Legends are stories about heroes and heroines. They tell, in circumstances based on non-verifiable history, how powerful, even superhuman people overcome all manner of difficulty to achieve a worthwhile purpose.

SUGGESTED ACTIVITIES

1. Have the students write a new version or modernization of a traditional legend.
2. Have the students create a modern day hero and tell how this character overcomes a present day problem.
3. Have the students create a cartoon strip based on the adventures of a favorite hero or heroine.
4. Have the students write additional incidents that might have happened to a familiar hero or heroine.

References:

Moffett, James, Student-Centered Language Arts & Reading, K-13, Houghton Mifflin Company, 1976

Iverson, William J. and Sebesta, Sam Leaton, Literature for Thursday's Child, Science Research Associates, Inc., 1975

FAIRY TALE

This activity will help young students develop an understanding of the fairy tale genre.

1. Read two familiar fairy tales to give the students a collective experience.
2. Discuss the characteristics that are common to both stories and list them on the board or a chart.

   These might include:

   A. the characters have a problem;
   B. there is a magical happening;
   C. the problem is solved because of this magic.
3. Read many other fairy tales in the next few weeks. Following each story,identify the key characteristics that make the selection a fairy tale.
4. As the students become more familiar with this type of folklore, and learn to analyze they will be able to add to the list of characteristics such things as:

   A. the numbers three, five and seven are important.
   B. these stories often have a surprise ending.
   C they usually begin "Once upon a time...", and end "And then they lived happily ever after."
   D. Good triumphs over evil.

This basic plan can be used to develop an understanding of the other types of folklore; myth, fable and legend, at other times during the year.

MYTH

Read myths as examples.

PREWRITING

Tell the children that they are going to write their own version of a myth.

List on the board the things that they could write their myths to explain (children or teacher suggestions). Examples:

- why the ocean is salty
- why the sun moves across the sky
- where the sun goes at night
- why there are mountains and valleys
- why the moon changes shape
- why there are stars

Brainstorm two or three explanations for each suggestion.

Writing Activity

Have the children choose one of the above topics or an idea of their own.

Have them use the topic as their title, and write a myth. Put the format on the board

1. What it was like before (i.e., the ocean was not salty)
2. Mythical happening (salt glacier melted)
3. How things are now (oceans now salty)

Have children illustrate their myth on the cover page (see following page).

My Own Myth!

by ______________________

LEGEND

Read legends as examples: Pecos Bill, Paul Bunyon, Johnny Appleseed or others.

PREWRITING

Discuss legends - stories about people who did heroic deeds or accomplished things that are more than a single person could do.

Brainstorming

Create ideas of possible legends and list them on the board (children or teacher suggest) Examples:

1. Builder of a city
2. Maker of dams
3. Planter of forests
4. Planter of food crops

Orally discuss group needs for above deeds.

1. Builder of a city - people needed a place to live and work and exchange goods.
2. Maker of dams - people needed to control water to prevent floods and they needed electricity.
3. Planter of forests - people needed wood to use, wildlife needed a home, people needed a beautiful place to enjoy.
4. Planter of food crops - people needed food from crops such as vegetables and grains.

Writing Activity

Have the children make a picture of their legendary character on the cover page. (see following page)

Writing format: (put on board for children's reference)

1. Tell about the legendary person.
2. Tell about need.
3. Tell about legendary deed to solve need.
4. Tell happy ending as result of deed.

The Legend of

FAIRY TALE

Read examples of fairy tales.

Children frequently write fairy tales without identifying the genre. Suggest to the children that they begin their story with a problem or sad situation; then have some magical occurrence happen. Because of this occurrence, a happy ending will result.

Put this on the board as a guide for the children to follow. Go over the steps with them orally. Examples to illustrate each step are in parenthesis.

1. Tell about the character(s) in the story. (A nice old man and kind old woman)
2. Tell about the problem or trouble. (They are very poor and have no money or food.)
3. Magical happening. (An elf appears and gives them a magic pot that will make money when you say magic words.)
4. Trouble goes away. (The nice old people can buy all the things they need.)
5. Happy ending. (They never need anything as long as they live.)

Cover page to illustrate their fairy tale on the following page.

A Fairy Tale

by ____________________

FABLE

Discuss fable. Put on board for the children to use for reference.

1. it is a short story
2. two or three animals (characters)
3. moral or lesson to be learned from the action of the story
4. moral stated at end (optional - but children like to do this)

Read fables to children, Aesop's or others.

Have children identify each of the above parts in the fables after they are read.

Writing Activity

Discuss possible lessons/morals and list some on board
Examples:

1. Little friends may be mighty.
2. One good deed deserves another.
3. Treat others as you would like to be treated.
4. If at first you don't succeed, try, try again.

Have the children use one of the suggested lessons or a lesson of their own if they have an idea.

Have the children think of a way that two/three animals could learn the lesson. Brainstorm together two or three ideas for the suggestions given. Children may need to retell existing fables. Example: For "little friends may be mighty", retell the lion and the mouse with a bear and an ant. The bear lets the ant go instead of eating him. Later the bear falls into a trap. The ant brings an army of ants and they carry the bear out of the trap.

Have children follow format. (put on board)

1. Tell about animals. (characters)
2. Tell action that teaches lesson.
3. Tell moral. (optional)

Cover page to illustrate their fable on following page.

My Fable About The

by ______________

FAIRY TALE

The fairy tale is a make-believe story, usually about elves, hobgoblins, dragons, fairies or other magical creatures. The characters are capable of performing all sorts of magical deeds. Read several fairy tales and discuss these with the students.

Assignment:

Write a story about a little leprechaun. List on the board words that might be needed. Also list information students should include in their story.

Where did you meet him?
What was his name?
What did he say?
Did he grant you a wish?
What was it?

Editing:

Have each student edit his paper, looking carefully for errors.

Is the story in good order; do the events follow in a logical order?

Are capitals, periods, question marks and commas in the correct places?

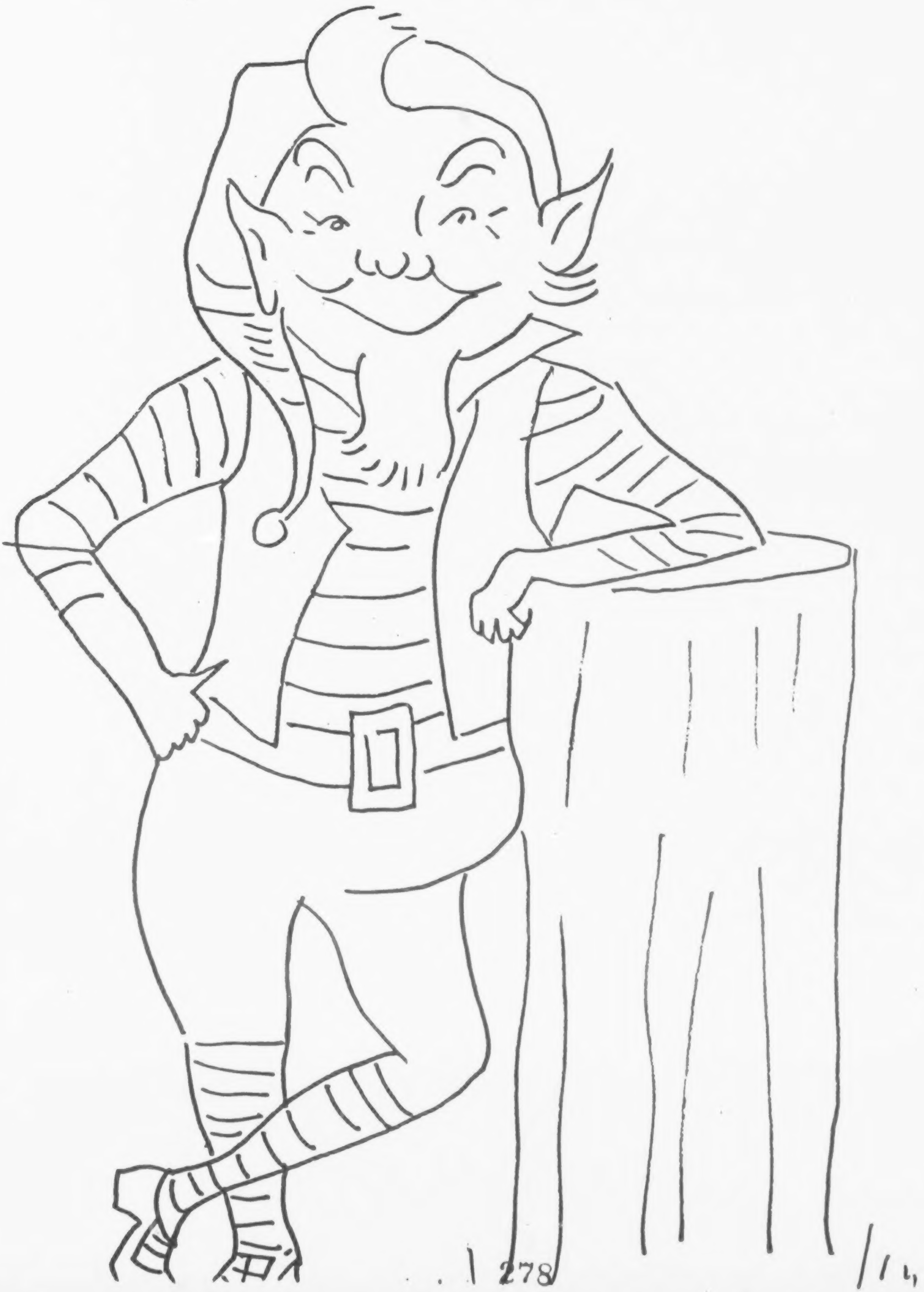
Is the sentence structure correct?

After each student has corrected his paper, have him exchange papers with a friend. Student partners should discuss papers, telling what they like best and why.

Follow-up:

Students may draw a picture to illustrate the story or color the picture on the following page and use it as a cover.

Students may share their stories with the class if they wish.



Folklore - Grade 4
Adaptable to Grades 1-6

TALL TALE

Step One Preparation - prior to the introductory lesson, read to the class one of the "Josh McBroom" books, by Sid Fleischman. Each book takes approximately 45 minutes to read orally.

Step Two
1. Discuss the genre of the tall tale as folk literature:
   a. Its hero is "bigger than life", or too good to be true.
   b. It is a great exaggeration which could not have possibly happened.
   c. It is usually highly amusing.
   d. It often is used to explain some fact of nature.
2. Discuss the qualities of the Josh McBroom story you read that make it a tall tale.
3. Have the class relate some of the fibs or exaggerations told by Josh McBroom.

Step 3
1. Direct students to write an exaggeration or fib about Josh McBroom's wonderful one-acre farm. This tall tale should not exceed 50 words.
   a. This will help students hone their writing, eliminating unnecessary wording. It will also give practice in sentence combining.
   b. You may wish to make this an in-class contest, with prizes for the best exaggerations, or it might become a school-wide contest with other classes participating by grade level.

Examples of Student Writing

Josh McBroom's farm is a Christmas tree farm. It grows all kinds of Christmas trees that are colored and decorated. Some are red, orange, yellow, green, blue and purple. The decorated trees have popcorn and colored balls when they come out of the ground.

Kristen, 2nd grade

On McBroom's wonderful one-acre farm the onions grew so big everyone cried. The barn overflowed (I rekon the skeeters cried too) and the youngins had to teach the cows how to swim.

Courtney, 4th grade

One day Will, Jill, Hester, Chester and Polly were playing soccer. Will kicked the ball and his shoe came off and landed in the rich soil and grew a hugh shoe. So they lived in it. They say that the old man with 11 kids live in that shoe.

Craig, 5th grade

Folklore
Grade 5
Adaptable 5-6

Indian Myths, Legends and Stories

Indian folklore is an appropriate subject for fifth grade students and can be used to foster ideas for writing assignments. In particular, the "Saynday" stories provide an invitation to creative writing.

"Saynday" stories come from the Kiowa of the plains. Traditionally, the Kiowa participated in the Sun Dance which was a summer reunion of tribal members. During that reunion, religious stories were repeated in a very exact way by designated storytellers. However, during the winter, in their own camps, the people could repeat and create their own stories of "Saynday", the "trickster-hero". These stories generally fit into the "how and why" category of folk stories and they are still being created today by the Kiowa of Oklahoma. Quite often, these stories are meant to be entertaining and amusing.

Sample: Why Dogs Can't Bark

> Saynday was coming along. He decided to visit his friends the dogs. In those days dogs could talk.
>
> The dogs were so happy to see Saynday that they crowded around him and all began to talk at once. Saynday could not understand what they were saying and so he said, "Talk one at a time. I can't understand."
>
> The dogs did not listen, instead they kept talking and trying to get his attention. Finally, Saynday said, "Be quiet. Talk one at a time, or you'll be sorry!"
>
> When the dogs did not stop talking, Saynday shouted, "From now on dogs can't talk. You can whine, bark and wag your tails, but you will never again talk like people because you did not listen to me."
>
> And that's the way it was and that's the way it is to this good day. (Cobblestone Magazine, July 1983)

Like European folktales, the Saynday stories always begin and end with the same sentences (those underlined). The Kiowa say that Saynday made up many rules for how the earth runs and when he finished setting the world right, he pointed to an empty spot in the morning sky. Five stars appeared where he pointed. He told the people that in the summer when they could see the stars, he would be watching them, but when those stars were not visible, in the winter, he would be resting and they could then tell his stories. The five stars form the constellation Taurus.

Writing "How and Why" Tales

After reading several examples, have students choose or create titles for their own stories.

Examples:

Why The Deer Have Short Teeth	How Saynday Got the Moon
Why the Rooster Crows	How Saynday Marked the Skunk

Direct students to make a plan before they begin writing. The following plan is based on "How the Milky Way Came To Be" from the Ginn fifth grade reader, Tell Me How the Sun Rose.

1. The sky was black.
2. A girl was playing with ashes from a fire.
3. She threw some ashes into the sky.
4. The sparks hung in the sky.

Once a plan is developed, students can write their own tales. Those tales may be modeled after the Saynday stories, using the traditional opening and closing lines, and speaking through Saynday.

Share and evaluate stories. Provide time for editing and rewriting. Finished work may be bound into a book with illustrations.

References:

Cobblestone, the History Magazine for Young People, July, 1983
Tell Me How the Sun Rose, Ginn and Company, 1976
The Magic Word, Macmillan Company, 1966
Marriott, Alice and Carol K. Rachlin, American Indian Mythology,
Thomas Y. Crowell Company, New York, 1968

WRITING A MYTH

Myths are stories that have been passed from generation to generation, usually to explain mysterious natural phenomena, but also to transmit the religious beliefs and traditions of a culture.

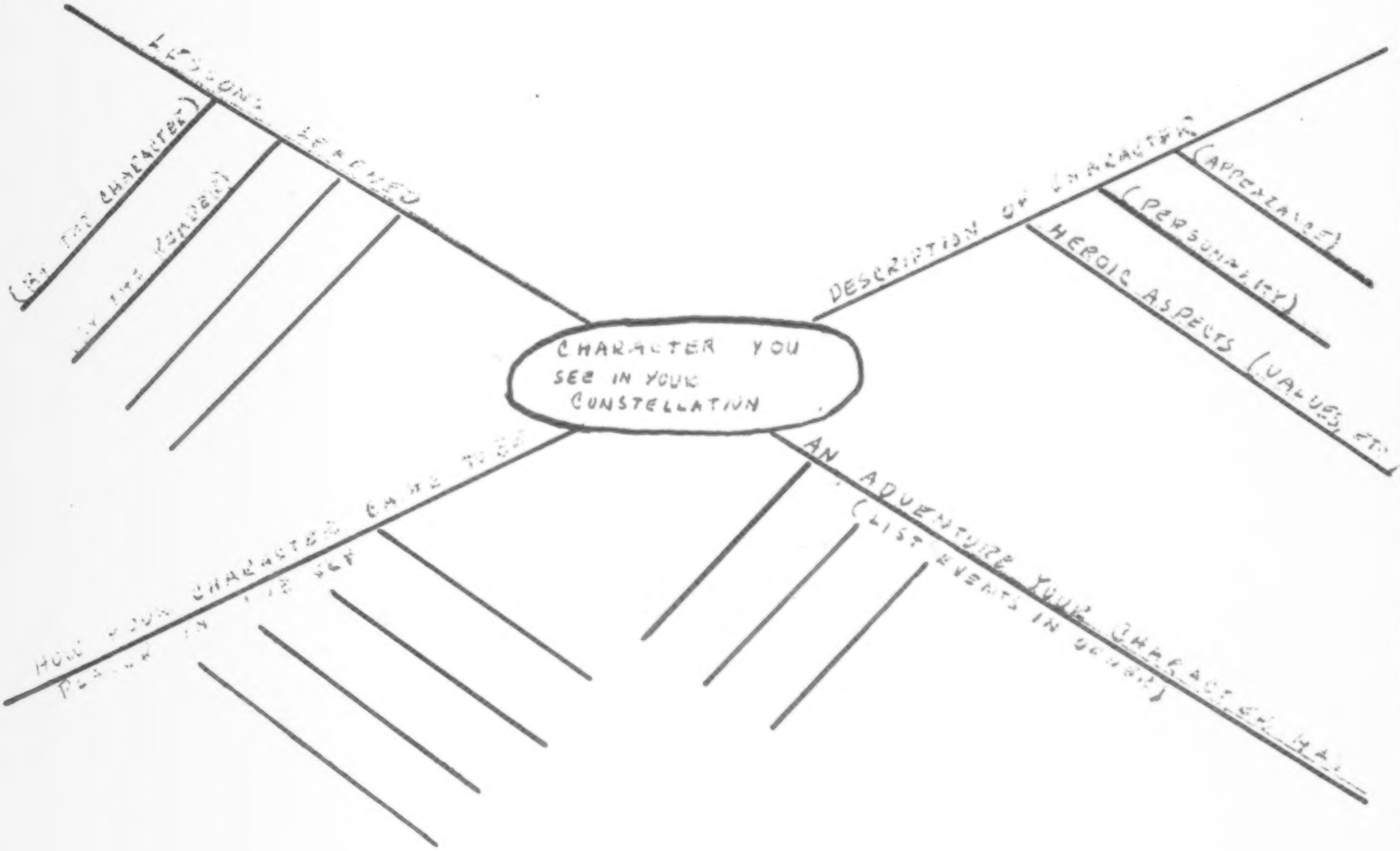
While students should be exposed to myths from many different lands, it is usually easier to find multiple copies of stories from Greece and Rome. One of the simplest ways to begin is to build on the students' previous experiences in astronomy. Every constellation has its own (usually charming) tale and many of these should be read and discussed before any attempt is made to have the students write "myths" of their own.

Step 1: Read the myth concerning "Corona Borealis" (Attachment A) to the class to provide a common background. Many students will be able to fill in details not given in this brief explanation. Discuss:

1. What made the story interesting?
2. What does it attempt to explain?
3. What does it tell about the culture of the people who composed it?

Step 2: Assign work sheet #1 (Attachment B). Have students share each of the myths they have read. It is especially useful to have them discover that there are different versions of the same story. Discuss.

Step 3: Now that students are familiar with a number of constellation myths, draw out from them what these stories have in common. Distribute worksheet 2 (Attachment C). Then go over directions with them. Prewriting might consist of brainstorming or mapping such as this: (see following page)


LESSONS LEARNED
(BY THE CHARACTER)
(BY THE READER)
DESCRIPTION OF CHARACTER
(APPEARANCE)
(PERSONALITY)
HEROIC ASPECTS (VALUES, ETC.)
CHARACTER YOU SEE IN YOUR CONSTELLATION
HOW YOUR CHARACTER CAME TO BE PLACED IN THE SKY
AN ADVENTURE YOUR CHARACTER HAD
(LIST EVENTS IN ORDER)

Step 4: Editing (see section on evaluation).

Step 5: Rewriting

Step 6: Postwriting: Post, compile a booklet or save for students' individual folders.

ATTACHMENT A

CORONA BOREALIS, OR THE NORTHERN CROWN

There is a romantic legend to account for the presence of the Northern Crown in the sky. After Crete had defeated Athens, the Cretan king, Minos, demanded a dreadful tribute from the Athenians. Each year a group of their youths and maidens were sent to Crete to be sacrificed to the Minotaur. This was a dreadful monster who lived in the labyrinth, which was a cave with a series of intricately winding passages. When Theseus, son of the king of Athens, came of age, he resolved to put an end to the sacrifice by accompanying the next tribute ship himself and slaying the monster.

However, when he reach Crete, his plans seemed sure to fail, for although King Minos readily agreed to his meeting the beast first, he took away his sword and locked him up in a dungeon along with the other intended victims. Just as Theseus was convinced that all was lost, the door of his dungeon opened and in came Ariadne, the daughter of King Minos. She gave him a sharp sword and a ball of cord and told him to fasten one end of the cord to the entrance and let the ball unwind in his hands as he went in to find the Minotaur. In this way he would be able to find his way out after the battle. Theseus was, of course, very grateful and said that he would have his father repay her richly with gold and jewels. She would have none of that. However, when he suggested that she marry him and return with him to Athens, she readily agreed.

The next day, after a terrible battle in the cave from which no one before him had returned alive, Theseus killed the beast and, with the help of the cord, found his way back. Quickly he sped to the ship where Ariadne had secretly conveyed the Athenians. Swiftly they set sail out of the harbor, bound for Athens. They stopped at the island of Naxos in the hope of obtaining fresh water, and all the voyagers landed to explore.

Ariadne was weary and wandered apart from the others to rest a bit on the banks of a small stream. She soon fell asleep, and there Theseus found her. Meanwhile, his enthusiasm for their marriage had faded considerably, for as time passed his wife's share in his success had seemed to lessen, and he now wondered why his gratitude to her had ever been so great. Also he wondered what his countrymen would say when he returned with the daughter of the hated King Minos as a bride. The idea came to him of sneaking off and leaving her on the island. Quickly he summoned his companions and embarked, leaving poor Ariadne alone on the seemingly deserted isle. For days the poor maiden sat on the seashore, unmindful of wind or rain, unable to believe that Theseus would not return in his Athenian vessel.

It so happened that the island of Naxos was the best loved by Bacchus, the god of mirth and revelry. One day he was strolling along the shore with his ivy-crowned companions, who followed, dancing and singing. They suddenly came upon Ariadne sitting on the sand at the water's edge, where for days she had been looking mournfully out to sea. She was frightened at the appearance of so many strangers, but Bacchus soothed her fears and won her confidence so that she soon forgot the fickle Theseus and consented to become Bacchus' wife. There was a joyous wedding ceremony, and as a marriage gift Bacchus placed on her brow a crown of seven glittering stars. Ariadne lived a long and happy life, and when she died, Bacchus left the island. Before setting sail he took Ariadne's seven-starred crown and threw it into the sky where it formed the bright constellation known as Corona Borealis, or the Northern Crown.

ATTACHMENT B

Work Sheet 1

Read a story about a hero found in a constellation.

HERO:

Draw your hero's constellation below.

Title of myth read:

From the book:

Written by:

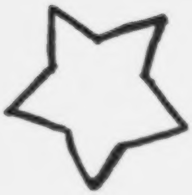
Write a brief summary below: (Keep your book closed while you are writing!)

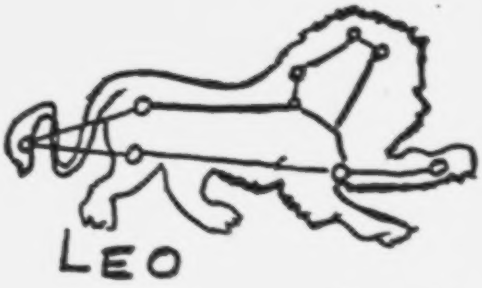
ATTACHMENT C

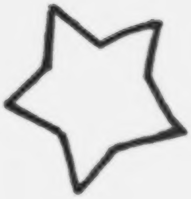
(Mythology)

BE A STAR GAZER

Start your own mythology - create a Constellation







Cut out these stars and mount them in your own pattern on a piece of dark blue construction paper. What does the pattern look like? Write a "myth" about your constellation, being sure to describe what you see in the stars. Make your story explain something that cannot be explained by science.

Dramatic dialogue is a form students enjoy reading and writing. Reading exposure is, of course, prerequisite to writing any type of dialogue. Most reading texts provide some samples of dramatic writing and should be used along with any other materials the teacher may find to be appropriate. Children's magazines, for example, are a good source for short scripts. If, at the primary level, the teacher does not feel that students are ready to attempt writing activities of this type, several reading samples should be provided during the year.

Before attempting to write original scripts, students should have experience with some warm-up activities. This section explains some approaches which have proven to be successful.

Adapting Stories into Plays:

Have students adapt sections of stories into play form. This is an activity which can easily be incorporated into reading assignments. Begin with selections which are completely dialogue in form. When students have mastered this skill, they will be better prepared to proceed with more difficult activities.

Provide the students with a model such as the one below which was taken from a reading text.

TWO TYPES OF WRITING

Story Form:

As Crispus turned the corner he saw an officer collar his dog.

"Hey, mister," he called. "That's my dog. I'll look after her."

"Not anymore you won't," answered the officer. "She's over ten inches high."

Crispus pleaded, "Please don't take her. She's mine."

"There's a city ordinance against dogs her size," snapped the officer.

Play Form:

Setting: A street in Boston. An officer has just collared Sheba, a dog that belongs to Crispus.

Crispus: Hey, mister. That's my dog. I'll look after her.

Officer: Not anymore you won't. She's over ten inches high.

Crispus: Please don't take her. She's mine.

Officer: There's a city ordinance against dogs her size.

*Adapted from the 5th Grade Ginn Reader.

This is an example of a fifth grade assignment. Students adapted three pages of the same story from which the model was taken. Once the script was written, it was realized that a narrative introduction would be necessary for an audience. That provided a need for learning to write summaries. Each student wrote a summary and then a composite was formed from three of the best examples. Students learned the parts and presented their 'playlet' to other classes.

"Not Over Ten Inches High"

Narrator: In Boston, about 1750, there was a law that any dog over ten inches tall had to be destroyed. The ordinance was passed because butchers were annoyed by large dogs that chased cattle that were brought into town and stole meat from butcher shops.
Crispus is a boy who lives in Boston. He owns a dog named Sheba who was lost. Sheba is his only friend. When Crispus went looking for Sheba, he saw a herd of cattle with dogs nipping at their heels. All of a sudden, Crispus spotted Sheba coming around the corner. He went running after her, but just then a constable caught Sheba and took her to the pound because she looked over ten inches tall. The constable said that if Crispus didn't agree he should go to court and see the judge. So, Crispus went to court.

Tell Me How the Sun Rose, Ginn Company 1976,
pp 175-177

SCENE I

Setting: Courtroom

Bailiff: Just a moment young man!

Crispus: Please, Your Honor. It's about my dog, Sheba.

Judge: What dog? This court has no time for tomfoolery. Bailiff, show the boy out.

Crispus: You can't take my dog away. She's my dog and you can't take her away.

Judge: Just a moment, Bailiff. Let the boy come before me. Now, what is your story?

Crispus Sheba and me, we go everywhere. We do everything together. Please, Judge, don't take my Sheba.

Judge: Well now, this case needs looking into.
(Fixes his spectacles)
Who is the arresting officer?

Constable: Iam, sir.
Over ten inches high and caught while disturbing some cattle.

Crispus: Sheba didn't bother the cattle. She was minding her own business. She just happened to be passing by, that's all.

Constable: In any case there is a city ordinance against dogs over ten inches high being loose on the street.

Judge: So there is. So there is. Fetch the dog. Now young man, are you aware that this dog is ten inches high?

Crispus: No, your Honor, Last time I measured she wasn't more than nine.

Judge: But dogs grow, son, and you know that in our city there is an ordinance to protect the butchers against just such incidents.

Crispus: Yes, Your Honor.

Judge: However, perhaps something can be done. Bailiff, you will please have the barber clip the dog and return her. You will also bring a measure with you.

Bailiff: Yes, Your Honor.

Judge: And you, young man, wait here.
(Bailiff leaves with dog.)

SCENE II

Judge: And, now, constable, you will have the pleasure of taking the height of the dog.

(Constable measures dog.)

Judge: Well, what has the constable found?

Constable: Not over ten inches high.

Bailiff: (Smiling) Not over ten inches high.

Judge: (Smiling) Not over ten inches high. The case is dismissed.

(Crispus picks up his dog and hugs her.)

Crispus: Not over ten inches high. They're not going to take you away from me.

Bailiff: She's a right pretty dog you have there.

Crispus: Sheba and me, we both thank you, sir.

Bailiff: Another thing. If I were you, I'd forget about her height. Her kind never does grow any bigger.

Judge: (Bangs gavel) Next case!

The next step in adapting stories is to have students adapt sections of stories which are not written in dialogue form. This requires them to create conversation. Teacher-directed group work is recommended as a first exercise. Again, this is an activity which can easily be incorporated into reading assignments. It can also be based upon a story which the teacher is reading to the class or an historical situation being studied in Social Studies. Clearly define what you want the audience to know or understand. As a group, brainstorm for ways to say what it is you want to get across. The first or second time you attempt this, you might choose to develop a dialogue as a group. For individual assignments, repeat the brainstorming as a prewriting activity. When students have been given an assignment, stop after one third of the period and ask for volunteers to read what they have composed so far. This allows students to read for an audience, develop confidence in their ability to write and gives ideas to those students who have trouble with beginning in the first place.

An entire play can be developed in this way:

1) Develop a situation and the ideas you wish to put across.
2) Brainstorm for ways to accomplish your goals.
3) Give individual writing assignments.
4) Edit student papers for "good" lines and compose a composite script, or set up groups within the class to develop portions of the script. Below is a sample of each of these approaches. Each sample is a small portion of a play which was completely written by fifth grade students and then performed for an audience.

   Sample 1: This is taken from a play adapted from Boston Bells by Elizabeth Coatsworth. Two students wrote this section. They had to create the entire scene because, though it explained an important point in the story, there was no conversation covering it.

(Alexander enters the shop)
Alexander: Hello Mrs. Copley, John.
John: You'll never guess what happened! My mother is going to let me paint on my bedroom wall. But, I don't have any paint or brushes.
Alexander: Mr. Cushing, the boat painter, will probably give you some old brushes and some left over paint. He is a very nice man.
John: Is it all right if we go to see him, Mother?
Mrs. Copley: All right, be back before dark.
(The two boys leave the shop. Mrs. Copley goes to the back room).

Sample 2: This sample is taken from a composite script. The students had to create the historical background for the story they were adapting. There was no conversation to take from the story, but they had sufficient background from readings and discussions during Social Studies. A good deal of time was spent on prewriting activities which included role playing. None of the individual scripts were as good as this composite, but each had some good lines and students felt very accomplished when they read "their" script.

ACT III

Sam: Good day, gentlemen. How are you?
Shopkeeper: Good day, Sam. And how are you?
Sam: Worried. Did you hear about the Boston Massacre?
1st Woman: Yes, it was awful! Those idiotic red coats killed five people, just because they were throwing snowballs.
Barber: Oh! It was terrible. I lost my good friend.
Tory 1: I think you men just overheated a bit. The soldiers were just protecting themselves.
Tory 2: I agree. Besides, those snowballs were filled with rocks.
Butcher: You don't understand. We weren't on the verge of killing. Those lobster backs were just waiting for us to get mad so they could shoot.
Baker: Those kids were fighting for our rights. We should be doing what they did!
Sam: I was right about one thing! Now they are trying to tax us again.
Innkeeper: Yes. Did you hear about the new taxes on glass, paint, tea and even paper?
Sam: Things cooled off for awhile and now they're at it again.
2nd Woman: We shouldn't buy the tea just because they are lowering the price. We shouldn't buy cheap tea as long as there is a tax on it.

Baker: I wonder how we are going to get it through their thick skulls that we are not going to buy anything with a tax.

Tory 1: I think you are wronq and that we should pay the taxes. After all, we are part of the most powerful nation in the world and the king is doing his best to run these 13 colonies.

Innkeeper: He is not doing his best to run these 13 colonies. He has no right to tax us if we have no representation in Parliament.

Tory 2: The king deserves to tax us. After all, he rules over all of us.

3rd Woman: Nonsense.

Baker: Sam, we have to start acting.

Butcher: We should do something to ruin the tea they have sent. But what?

Innkeeper: The only thing I can think of would be to throw the tea from the ship, into the water.

3rd Woman: Wouldn't that be a little risky?

Baker: We could dress up as Indians. No one will know who we are!

Sam: Yes, and when I give the signal, we can dump the tea.

Butcher: We have to do it pretty soon.

Barber: Let's do it right away.

Tory 1: You rebels are disgraceful!

Tory 2: Disgraceful is right! Next thing we know, you'll be calling for independence!

Innkeeper: Out of here, Tories!

Readers Theatre

Readers Theatre is a type of dramatic reading based on a story. It combines dialogue and narrative writing. Students choose a short story or a section of a story for presentation. They must learn to be selective because not all stories will be suitable for the task.

Begin by giving students a prepared model such as the one that follows. The teacher first read the story, Come Back, Amelia Bedelia, to the class. Students are then given the model to read orally. It is made up of selected parts of the story. A closing narrative part was purposely omitted so that students could discuss the need for a closing summary. They are then directed to write one of their own.

As a second assignment, the teacher might choose to assign a story to the entire class or a reading group. If this is done, you can discuss the story and devise a basic plan to follow.

If students are given individual assignments, they should be encouraged to use a short story or a primary book because they will have to read through the material several times before they will be ready to proceed. Also, they may find that their first few choices may not lend themselves well to the assignment and they will need time to find other material. A third incentive for using a primary book is that their final products can be read to primary classes in the school.

Once the students have written their scripts, the teacher may wish to proofread their work before it is read aloud, but knowing that classmates will be reading from their papers gives most students a good incentive to write their best. Also, they will probably learn more from problems that become apparent in the oral reading than they will from the teacher's advice or red pencil.

To present the readings, students can choose classmates to read each part of their script. The teacher can make a photocopy of the original for each reader. Some props can be used and students may wish to incorporate movement or pantomime. The writer should introduce each character before beginning. Name tags can be used to further clarify the parts, or students may use an identifying prop such as a hat, wig, apron, etc. Another technique which can be used is to have all characters face away from the audience when they are not part of the dialogue and to turn toward the audience when they are involved.

The first reading to your own class should be discussed. Students should be encouraged to give constructive criticism and the class goal should be to help each student develop a good presentation. Once the scripts have been "perfected", they can be presented to other classes.

Teacher's Model:

COME BACK, AMELIA BEDELIA

by Peggy Parish

Narrator: Amelia Bedelia means well, but she has a way of making people angry. She just doesn't seem to understand instructions, or, you might say, she understands too well.

When Mrs. Rogers asked for cereal with her coffee, Amelia mixed the two in a cup. Amelia lost her job as the Rogers' maid because of that incident. After that Amelia tried other jobs without success. Finally, she applied for a job as a file clerk.

Amelia: Now I wonder what a file clerk is? I'll just go in and find out.

Boss: Are you a file clerk?

Amelia: I'll be one if you will tell me what to do.

Boss: All right. Just take these letters. They need stamps. Then file these papers.

Amelia: I'll do that. Now should I stamp them all at once or one at a time? I better do them one at a time. (She throws letters on floor and "stamps" on them) There, that should be enough stamps. Now I'd better file these papers. (She takes a nail file from her purse)

Boss: Stop! What are you doing?

Amelia: Just filing your papers. Do you have a bigger file?

Boss: No! Just go away. You're fired!

Amelia: I declare! I just don't understand some people. Everyone seems mad today. Oh, now there's a sign on the Doctor's door. It says "Office Girl Needed." Maybe that's the job for me. Hello Doctor. I'll be your Office Girl.

Doctor: Good. I need your help. Dickie has a bad cut. He needs a few stitches.

Amelia: O.K. What color thread does Dickie like?

Doctor: No, no! Go home.

Student Model:

THE GIVING TREE

by Shel Silverstein

Narrator: Once there was a tree, and she loved a little boy. Everyday he would come to play with her. He would gather her leaves, and make them into crowns to play "King of the Forest," and other fun games. As he grew older,he needed things to start a living. He received those things from the tree. One day when the boy was an old man and the tree was just a stump(because over the years he had taken her apples, her branches and her trunk) he came to the tree.

Tree: I am sorry Boy, but I have nothing left to give you - my apples are gone.

Old man: My teeth are too weak for apples.

Tree: My branches are gone. You cannot swing on them.

Old man: I am too tired to climb

Tree: I am sorry. I wish that I could give you something... but I have nothing left. I am just an old stump. I am sorry...

Old man: I don't need very much now, just a quiet place to sit and rest. I am very tired.

Tree: Well, well, an old stump is good for sitting and resting. Come, Boy, sit down and rest.

Narrator: And the boy did.

Mark
5th Grade

Writing Duologues[1]

A duologue is a drama consisting of just two voices. Stage directions should contain only what can be seen and heard. Discourage the inclusion of background information and other narrative writing. The product should be a single, uninterrupted scene.

Give students a situation and time to write. Students may work individually or in pairs. After reading the duologues aloud, critique each one as a group. Students will learn more if they write the scripts spontaneously and find out about the problems for themselves when others try to enact their scripts or discuss them after a reading.

An extension of this activity would be a three-way dialogue. Some students might be able to handle more, but less complicated assignments will probably be more successful.

Writing Monologues[2]

Upper grade students may be introduced to dramatic monologue. They will enjoy hearing appropriate recordings done by Bill Cosby, Steve Allen or Hal Holbrook.

Students at this age may be able to write short monologues if given a familiar situation in which someone is talking to an individual or a group. For example, they may write a salesman's pitch, a parent's lecture, a coach's pep talk or one side of a telephone conversation. While presenting their monologues, by reading aloud or by improvising, they may have other students act out the "silent" parts.

[1] Moffet, James and Betty Jane Wagner, Student Centered Language Arts and Reading, Houghton Mifflin, Boston,
1973
pp 279-281

[2] Ibid, p 286

Beginning writers of drama must have many opportunities to "act" as well as to view dramatic productions before they are ready to record their own ideas and dialogue.

Activities which expose students to drama include:

1. visits to local children's theater;
2. viewing plays produced by older students;
3. being read or told stories which allow the storyteller to dramatize characters and action;
4. viewing puppet shows and
5. viewing films which depict known stories in play form.

Activities which encourage students to participate in drama include:

1. dramatic play - a group activity based on a familiar experience that allows the child to just "be" in a situation doing whatever he/she wants;
2. pantomime - action or gestures without words which express meaning ;
3. role playing - assuming a real or imagined character and improvising action and dialogue ;
4. acting out a story - using a familiar story, creating action and dialogue as the "play" progresses;
5. puppetry - using finger or hand puppets to express original ideas or retell familiar stories and
6. plays - dramatizing plays which appear in basal reading texts or using other prepared scripts.

By the end of second grade, some students will be ready to adapt and record their own dramatic ideas if given specific teacher guidance.

BEGINNING PLAY WRITING

It is best to begin with simple plays having only a few characters. Try to keep the plot in one particular place and time, rather than letting it jump a great deal in time and space. Stage directions should contain only what can be seen and heard except for an occasional indication about how to stage and act the scene.

Background:

Read several short plays to the class, pointing out format, i.e., form for writing, stage direction, etc. Basic readers usually include at least one play, or books of plays can be found in the school library.

Activity:

Have the students bring puppets to class. Choose a group of three or four puppets that lend themselves to a story and work with the class as a whole making up a plot to fit the puppets.

Write the dialogue on the chalk board. Use dialogue format; use a colon following the name of the speaker and then the exact words of the speaker. Stage directions are given in parenthesis. Guide the students in composing a reasonable, interesting story that has a good introduction, plot and ending. Ditto copies of the play.

The following day, students may take turns using the puppets and playing the parts.

Follow-up:

Divide the students into groups with their puppets. The groups may try writing small plays independently. This will have to be carefully guided by the teacher to accomplish the desired goal. Students then take turns sharing their plays with the class or with other grades.

DIALOGUE AND CONVERSATION

Having students write appropriate dialogue for a given setting is a fun activity which also helps them develop realism in their writing. Dialogue is also useful to the beginning writer who has not yet mastered the techniques of correct form and punctuation for conversation.

Step One:

1. Explain that a dialogue is the actual words spoken back and forth between two characters.
2. Demonstrate with a student the following example: teacher and student who forgot homework - speak three or four times each.
3. Ask two students to make up lines of dialogue in front of class. Setting would be: walking home from school discussing a birthday party.
    - stress they must be realistic, not silly.
4. Teacher gives setting and students in class volunteer lines of dialogue. Teacher models correct form for writing these on chalkboard as lines are given. Setting: living room, teenager and parent, teenager wants to drive the family car to Friday's football game.
    - A. After 3 or 4 exchanges of dialogue, ask class if they thought dialogue was realistic.
    - B. Discuss dialogue format, use of colon following name of speaker, then exact words of speaker.

Step Two:

1. The whole class pairs into partners. Teacher assigns setting: principal's office, principal is talking to student who has been in a fight.
    - a. There is to be no talking between partners, dialogue is to be written back and forth on same piece of paper.
    - b. After 10 minutes, ask several pairs to read their dialogue orally. Discuss realistic conversation.

DIALOGUE AND CONVERSATION (cont.)

Step Three: Assign dialogue to be written by students individually. Setting: living room, parent and child are discussing the 'F' the 4th grader got on a recent test. There must be at least 4 exchanges of dialogue ..... 8 lines minimum.

Step Four: Preparation - duplicate sheet which models correct form and punctuation for writing conversation. (See Attachment A).

1. Discuss conversation form and punctuation, comparing it to dialogue.
2. Have students rewrite in conversation form the dialogue written in Step Three above. Students should use models on duplicated handout to assist with punctuation. Handout should be kept in writing folder for future reference.

Step Five:

1. In class have students begin chart of substitute words for said. (See Attachment B) Chart is to be finished as homework and returned to school the next day.
2. Students share some of their said substitutes, and give examples of how they might use them. Chart should be filed in student's writing folder for use during writing lessons.

ATTACHMENT A

WRITING DIALOGUE

Nancy: I like cookies.

Nancy: I love cookies!

Nancy: May I have a cookie?

WRITING CONVERSATION

A. When the speaker's name comes before the quotation -

Declarative sentence:	Nancy said, "I like cookies."
Exclamatory sentence:	Nancy said, "I love cookies!"
Question:	Nancy said, "May I have a cookie?"

B. When the speaker's name comes after the quotation -

Declarative sentence:	"I like cookies," said Nancy.
Exclamatory sentence:	"I love cookies!" said Nancy.
Question:	"May I have a cookie?" asked Nancy.

Attachment B

Date____________

Substitutes for Said

Name________________________

Normal voice	Excited voice	Questioning voice

The first three activities mentioned in this section - Adapting Stories, Reader's Theatre, Duologues - are very appropriate for fifth grade students. Adapting a story or historical situation provides an excellent opportunity to incorporate writing activities with Social Studies and Reading. Adaptations need not be long and involved. A five minute playlet can be written and refined in two or three sessions.

Writing Conversation in Prose

If students are taught to adapt conversational prose into the dramatic form, they should be taught the mechanics of conversational prose at the same time. Dealing with the relationship of the two forms, presenting their work orally and having others read their writings will point out the necessity for the proper indenting and punctuating. The realization that these mechanics are crucial to understanding will contribute more to their retention than isolated drill.

Begin with traditional instruction and practice in punctuating quotations. Some samples follow.

If students have written any dialogue in play form, a good exercise would be to have them adapt their own scripts into conversational prose.

Have students write imaginary conversations using topics such as these:

1) Imagine you are 16 years old and have just passed your driver's examination. Write a conversation trying to convince your parents to let you use the car.
2) The President has selected your phone number from a random drawing. He will call you at 7:00 p.m. tonight. Write a phone conversation between you and the President.
3) You borrowed a friend's bicycle, promising to be extra careful with it. While you were in a store, someone knocked it over and did some damage to it. Write the conversation you have with your friend when you return the bike.

Writing conversation presents a good opportunity for vocabulary development. Make a chart of words that can be used in place of "said." Have students skim through a book which contains a lot of conversation. Ask them to list as many "said-substitutes" as they can find. The teacher can also base a spelling lesson on those "said-substitutes." As an assignment, students can use the given words in sentences which contain direct quotations.

MODELS

WRITING QUOTATIONS

Sharon said, "I need some paint."
Mother asked, "Is dinner ready?"
"I am going home," said Barbara.
"Are you coming?" asked Bill.
"I am going to leave," said Bob,
"as soon as I get my coat."

Set I   Punctuate these direct quotations.

1. I lost my pen said Anne.
2. Is he here asked Ed.
3. Bill asked did our team win.
4. I found your dime said Jean.
5. Lorraine said I won the prize.
6. Richard asked do you like asparagus.
7. The teacher asked where are you going.
8. Timmy said that's not fair.
9. Can you see the ground asked the pilot.
10. The conductor said I will help with your luggage.

Set II   These are indirect quotes. Rewrite each as a direct quotation.

1. Mother told us to wear our gloves.
2. The candidate said that he will lower taxes.
3. The teacher asked the name of our congressman.
4. The doctor asked if I felt any pain.
5. The weatherman said that it will be warm tomorrow.
6. Malcolm asked if we were ready.
7. The singer said that she had a sore throat.
8. My uncle said he likes living in Arizona.
9. The coach told me to run faster.
10. I said that I'll go.

Set III   Rewrite this conversation using the proper punctuation.

I was late getting home and dinner was on the table.

Where have you been, asked Mother. We were about to start without you.

I missed the bus and had to walk home, I explained.

I've told you to call if you are going to be late, scolded Mother. She added, we worry about you when you are late.

Sorry, I replied, I'll try to remember next time.

MONOLOGUES

A monologue is a form of dramatic entertainment consisting of a narrative or discourse by a single speaker. What a stand-up comedian delivers is a monologue, as is what such actors as Hal Holbrook and Sandy Dennis do when they take on the character of a historical figure. This technique could be an excellent way for students to present biography book reports or to share first hand experiences.

Examples of a serious monologue, by Kurt Vonnegut, and a humorous one, by Erma Bombeck, are included as Attachment A. When written, they are indistinguishable from first person essays; indeed, they differ only in intent and in their method of presentation.

Monologues provide an important step toward the development of sustained composition on paper (which, according to Moffet, is what writing actually is -- a sophisticated form of monologue).

To begin, perhaps you or an adept student could deliver these two examples (dramatically, of course).

Then encouraging those students who tend to be "hams" to go first, ask them to speak extemporaneously for one minute on topics you have prepared in advance. Be sure to word these topics in the first person, e.g.:

- My three best/worst qualities
- Why I believe little brothers should be abolished
- If I were the principal, I would ....
- My stomach is not like other people's stomaches.

If any of the recordings listed below are available, it is helpful to model the "real thing". Alternatively, a list of other books containing monologues is included. Articles by Art Buchwald and Erma Bombeck run in the San Jose Mercury News weekly and are usually written in this style.

For the students' first attempt, it is probably better for them to set up their monologue in script form. They might want to use the

MONOLOGUE (cont.)

same topic they have already explored in their extemporaneous Compare Vonnegut and Bombeck and point out that overstatement reveals the character of the author. What can they tell about these two very different famous people? What do they want their monologues to reveal about themselves?

As a final step, students could take one of their firsthand experiences and rewrite it as an oral presentation that is dramatic, humorous and informative.

Recordings:

Nathan, "Digging the Weans," read to a live audience by Theodore Bikel, Bravo Bikel, Elektra ETC-1508

Winters, Jonathon. "California" and "My School Days", from Another Day, Another World, Verve V15032.

Cosby, Bill. "The Difference Between Men and Women," from Bill Cosby Is A Very Funny Fellow, Right!", Warner Brothers, W1518.

Books:

Franklin, Cley. Mixed Company. New York: Samuel French, 1959. 126 pp.

Ryerson, Florence. First Person Singular. New York: Samuel French, 1937, 116 pp.

Asimov, Isaac. Before the Golden Age. New York: Doubleday, 1974. 245 pp.

Bombeck, Erma. I Lost Everything in the Post-Natal Depression. Garden City: Doubleday, 1972. 161 pp.

ATTACHMENT A

Drama - Grade 6
(Monologue)

From Wampeters Foma & Granfalloons by Kurt Vonnegut, Jr. New York:
DeLacorte Press, 1974. 285 pp.

Biafra: A People Betrayed

THERE is a "Kingdom of Biafra" on some old maps which were made by early white explorers of the west coast of Africa. Nobody is now sure what that kingdom was—what its laws and arts and tools were like. No tales survive of the kings and queens.

As for the "Republic of Biafra": We know a great deal. It was a nation with more citizens than Ireland and Norway combined. It proclaimed itself an independent republic on May 30, 1967. On January 17 of 1970, it surrendered unconditionally to Nigeria, the nation from which it had tried to secede. It had few friends in this world, and among its active enemies were Russia and Great Britain. Its enemies were pleased to call it a "tribe."

Some tribe.

The Biafrans were mainly Christians—and they spoke English melodiously, and their economy was this one: small-town free enterprise. The worthless Biafran currency was gravely honored to the end.

The tune of Biafra's national anthem was *Finlandia*, by Jan Sibelius. The equatorial Biafrans admired the arctic Finns because the Finns won and kept their freedom in spite of ghastly odds.

Biafra lost its freedom, of course, and I was in the middle of it as all its fronts were collapsing. I flew in from Gabon on the night of January 3, with bags of corn, beans, and powdered milk—aboard a blacked-out DC-6 chartered by Caritas, the Roman Catholic relief organization. I flew out six nights later on an empty DC-4 chartered by the French Red Cross. It was the last plane to leave Biafra that was not fired upon.

While in Biafra, I saw a play which expressed the spiritual condition of the Biafrans at the end. It was set in ancient times, in the home of a medicine man. The moon had not been seen for many months, and the crops had failed. There was nothing to eat anymore. A sacrifice was made to a goddess of fertility, and the sacrifice was refused. The goddess gave the reason: The people were not sufficiently unselfish and brave.

Before the drama began, the national anthem was played on an ancient marimba. It seems likely that similar marimbas were heard in the court of the Kingdom of Biafra. The black man who played the marimba was naked to the waist. He squatted on the stage. He was a composer. He also held a doctor's degree from the London School of Economics.

Some tribe.

ATTACHMENT A (cont.)

Field Trips

My son entered kindergarten with a four-word vocabulary: "My mom can drive." Later, he added words like "anytime," "anywhere," and "distance is no object." But for the first year, he made it on those four.

His teacher, Miss Varicose, was quite concerned about him and asked me to come to school to discuss the problem.

"I'm quite puzzled over...by the way he never told us his name."

"It's Charlie," I said.

"Charlie seems to be on the outside of our little circle. He does not seek out friends. He never volunteers to answer questions, and at times his behavior is bewildering. For example, the other day I said to the class, "I want you to line up against the wall, the boys in one line, the girls in another. We are going...". At that moment, Charlie jumped up on the desk, waved his arms excitedly and shouted, "My mom can drive."

"That won't be necessary," I told him. "We are only going to the lavatory." I don't understand Charlie."

"Of course you don't," I said. "You have to know that Charlie was born on the tail end of our other children, all needing to be driven hither and yon. He was born in a car between helping deliver a Sunday-morning paper route and taking his sister to a Girl Scout cookie rally. He cut his teeth on a stick shift. He learned his numbers by reading the mileage gauge. The only primary colors he knows are red, green, and amber. His alphabet is limited to P, R, N and D. That kid has spent so much time in a car that when we passed a house the other day, he wanted to know who stole its hubcaps."

"Then being raised in a car has had an effect on Charlie?"

"You didn't notice he holds his pants up with a seat belt?"

"No, I didn't".

"You are not the only one confused, Miss Varicose. Not only for having trouble understanding him, but for the mother image I have created. Most children think of their mothers as hot apple pie and the American flag. Charlie sees me as four wheels and a tank of unleaded. He thinks driving a car is the only thing I can do.

"I have driven to the book bindery, the state gas chamber, the piano factory, the persimmon festival, the press room of a local newspaper and an aardvark farm.

"Once I drove eight boys and girls to the old Salt Line Pier where we joined forces with eighty other third-graders. The trip was like a Chinese fire drill. Fifty-eight out of the eighty children ate their box lunches before we got out of the school yard.

"Two little girls became nauseated on the boat and threw up in my handbag before we left the dock.

"A kid named Max had me hang onto his water skis which he brought along "just in case." The kid voted most likely to fall overboard fell overboard.

ATTACHMENT A- (cont.)

"Linda dropped her loose tooth down the john and became hysterical when the kids told her the tooth fairy couldn't swim.

"The class bully spread a rumor we were on the "Titanic" and had half the class in lifeboats singing "Nearer My God to Thee."

"On the trip home, I asked one youngster what he liked best about the trip. He said, "The towel machine was neat."

"So you see, Miss Varicose, "My mom can drive" are the only four words Charlie has heard since he was born and those four words are driving me out of my mind."

"What do you suggest we do?" she asked.

"I was hoping you could work with Charlie and perhaps teach him a new word."

"Like what?"

"Like 'NO'!"

--From I Lost Everything in the Post-Natal Depression by Erma Bombeck.
Garden City: Doubleday, 1972. 161 pp.

POETRY

Keep a poem in your pocket
and a picture in your head
and you'll never feel lonely
at night when you're in bed.

The little poem will sing to you
the little picture bring to you
a dozen dreams to dance to you
at night when you're in bed.

So -

Keep a picture in your pocket
and a poem in your head
and you'll never feel lonely
at night when your're in bed.

Beatrice Schrenk de Regniers

Poetry seems to be a natural writing form for many students. One moment on a playground listening to chants, rhymes and verse created by students confirms this, because they have an ability to use language in unique and original ways. When poetry is included in a writing program, the teacher has certain obligations: 1) to read to students a variety of carefully chosen poetry; 2) to allow students freedom to explore and create; 3) to react to students' poetry, responding to both form and content and 4) to provide students with technical assistance, but carefully, since poetry is usually personal.

There are three qualities common to all poetry: it has a particulary content, both emotional and imaginative; it has a more or less particular form and it has a particular effect.

The three main divisions of poetry are: epic (includes narrative and ballad), dramatic and lyric. With the development of conscious artistry, numberous set patterns such as sonnet, ode and elegy have evolved. Further sub-divisions have been made on the basis of mood and purpose, such as pastoral, (poem of rustic life or poems putting the complex into the simple), satiric (treating a subject with irony or or ridicule) and didactic, which intends to teach a lesson.

The rhythm of poetry provides both pleasure and heightened emotional response to listeners and readers, by establishing a pattern of expectation. Three elements may function in a rhythmic patter: quantity (length of time required to say a syllable) accent (stressed and unstressed) and number of syllables (meter). The variations of rhythm and rhyme distinguish the type or form of the poem (sonnet, free verse, limerick, etc.).

To rhyme is to sound alike, especially in the last part. A perfect rhyme would be "fun" and "run". Rhyme helps unify and distinguish divisions of the poem.

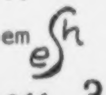
While students do not necessarily have to know or be rhythm and rhyme in order to write poetry, sometimes it is important for them to be aware of it in order to correct a part of their poem that does not work or sound right.

A suggested sequence for teaching poetry follows. The order is presented as a guide, not as the only way to proceed. If a teacher in the upper grades does not know what experience or instruction students have already had, it is best to start with the less abstract or complicated types of verse until students feel somewhat comfortable with their abilities. The first two steps should be repeated before every new form of poetry is tried.

Students should:

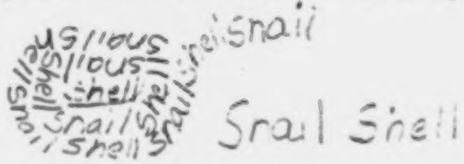
1. listen to and learn many rhymes, chants, verses and poems or sections of poems. (See Attachment A for list of poetry selections).
2. write group poems - each student supplying one line, following certain rules for content or form.
3. substitute or add new lines or verses to familiar rhymes, chants or verses. (parodies).
4. experiment or play with words that sound alike (rhyme), look alike, repeat sounds (alliteration) or relate to a particular topic or idea.
5. write short sentences or phrases using words in an unusual or imaginative way (analogy, image, figures of speech).
6. write sentences or phrases comparing unlike objects or feelings:

simile	metaphor
A sea is like......	the sky is a blanket
The sky is like....	
I feel like a......	

7. write a concrete poem 

or typographic poems which depend

on the arrangement of words for the meaning.



8. write formula poetry
   Haiku, Diamantes, Cinquain and Limerick (See Attachment B)
9. write strict forms of poetry such as Triolet, Rondel, Chain Verse. (see Attachment C)
10. write the second line of a well known couplet with proper rhythm and rhymes.
11. write free verse where the line creates the unit rather than the meter. (Attachment D)
12. write narrative poems, ballads, sonnets, lyrical poems, changing the topic but imitating the rhythm and rhyme of a favorite model. (Attachment E)
13. choose the form, the content and the effect they wish to use to communicate and write original poems. (There are some student poets who will be able to do this step without having gone through the others).

Kenneth Koch's book Wishes, Lies and Dreams is a wonderful resource for teachers.

ATTACHMENT A

CODE: "A" = All
"P" = Primary
"I" = Intermediate

RIDDLES, TONGUE TWISTERS, JOKES, JINGLES

AUTHOR			LEVEL
Withers, Carl (compiler)	Susanne Suba	A Rocket in My Pocket	A
Fowke, Edith (collector)	Carlos Marchiori	Sally Go Round the Sun	A
Potter, Charles Francis	William Wiesner	Tongue Tangles	A

POETRY A GENRE IN WHICH NO REAL AGE LEVELS EXIST, BUT THE MATERIAL IS FELT AT DIFFERENT LEVELS.

RHYMES, CHANTS, VERSES

Mother Goose	Numerous illustrators and collectors	Mother Goose	A
" "	Marguerite de Angeli	Marguerite de Angeli's Book of Nursery and Mother Goose Rhymes	
" "	Nicola Bayley	Nicola Bayley's Book of Nursery Rhymes	A
" "	Randolph Caldecott	The Queen of Hearts	A
Brown, Marc (collector)	Brown	Finger Rhymes	P
Milne, A.A.	E.H. Shepard	When We Were Very Young	A
" " "	" " "	Now We Are Six	A

NARRATIVE/BALLAD/LYRIC

NARRATIVES: THEY RELATE A PARTICULAR EVENT OR EPISODE OR TELL A LONG TALE. THEY MUST TELL A STORY. MUCH OF DR. SUESS AT THE PICTURE BOOK LEVEL IS NARRATIVE.

Lindsay, Vachel		The Little Turtle	P
Moore, Clement Clarke	Various	The Night Before Christmas	A
Skofield, James	Karen Gundersheimer	Nightdances	A
Lund, Doris	Ati Forberg	Attic of the Wind	A
Fisher, Aileen	Adrienne Adams	Going Barefoot	A
Schweitzer, Byrd Baylor	Garth Williams	Amigo	A
Browning, Robert	Lieselotte Schwarz	The Pied Piper of Hamlin	A
Tennyson, Alfred	Alice & Martin Provensen	The Charge of the Light Brigade	A

AUTHOR	ILLUSTRATOR	TITLE	LEVEL

BALLADS

BALLADS: THEY ARE NARRATIVE POEMS ADAPTED FOR SINGING OR THEY GIVE THE EFFECT OF SONG. THE ORGINALS WERE SUNG SO THEY GIVE THE SINGING FEELING. POPULAR BALLADS HAVE NO AUTHOR AND HAVE BEEN HANDED DOWN FROM GENERATION TO GENERATION. LITERARY BALLADS DO HAVE A KNOWN AUTHOR. ALL BALLADS USUALLY DEAL WITH HEROIC DEEDS, SUCH AS "THE BALLAD OF WILLIAM SYCAMORE" OR "ROBIN HOOD."

Whittier, John Greenleaf	Paul Galdone	Barbara Frietchie	A
Malcolmson, Ann (editor)	Virginia Lee Burton	Song of Robin Hood	A

LYRIC

LYRIC POEMS: THEY ARE POEMS THAT SING THEIR WAY INTO THE MINDS AND MEMORIES OF THE LISTENERS. THEY ARE USUALLY PERSONAL OR DESCRIPTIVE. MUCH OF CHILDREN'S POETRY IS LYRICAL.

Stevenson, Robert Louis		The Swing	A
" " "		Where Go the Boats?	A
Rossetti, Christina		Who Has Seen the Wind?	A
Blake, William		Piping Down the Valleys Wild	A
SEE THE NANCY LARRICK COLLECTION OF THE SAME NAME		PIPING DOWN THE VALLEYS WILD	
Blake, William	Ellen Raskin	Songs of Innocence	A
ALSO SEE			
Willard, Nancy	Alice & Martin Provensen	A Visit to William Blake's Inn Poems for Innocent and Experienced Travelers	A

AND LOOK AT THE BIOGRAPHY OF WILLIAM BLAKE BY JAMES DAUGHERTY

HAIKU

HAIKU: ANCIENT JAPANESE POETRY WHICH GOES BACK TO THE THIRTEENTH CENTURY. IT CONTAINS 17 SYLLABLES: THE FIRST AND THIRD LINES CONTAIN 5 SYLLABLES, AND THE SECOND LINE CONTAINS 7 SYLLABLES. EACH POEM ALSO HAS TWO PARTS: THE FIRST IS A SIMPLE PICTURE-MAKING DESCRIPTION WHICH USUALLY HAS SOME REFERENCE TO A SEASON, AND THE SECOND PART SETS A MOOD OR FEELING. A RELATIONSHIP BETWEEN THE TWO PARTS IS IMPLIED BY EITHER SIMILARITY OR BY TELLING A DIFFERENCE. IT IS VERY

ATTACHMENT A

AUTHOR	ILLUSTRATOR	TITLE	LEVEL

APPROPRIATE FOR CHILDREN TO COMPOSE HAIKU AT THE INTERMEDIATE LEVELS BUT ALL LEVELS SHOULD BE EXPOSED.

Behn, Harry (translator)	Japanese Masters	Cricket Songs	A
" "	" "	More Cricket Songs	A
Kazue Mizumura	Mizumura	I See the Wind	A

LIMERICK/NONSENSE

LIMERICKS: THEY ARE A FORM OF NONSENSE VERSE ENJOYED BY CHILDREN AS WELL AS ADULTS. THEY CONSIST OF FIVE LINES: THE FIRST AND SECOND LINES RHYME, THE THIRD AND THE FOURTH AGREE, AND THE FIFTH LINE USUALLY ENDS IN A SURPRISE OR HUMOROUS STATEMENT.

Lear, Edward	Lois Ehlert	Limericks by Lear	A
Brewton, Sara & John E.	Ingrid Fetz	Laughable Limericks	UP I
McCord, David		Take Sky (see how to write limericks)	I

FREE VERSE

FREE VERSE: IT IS SPOKEN NATURALLY BY YOUNG CHILDREN. IT DEPENDS UPON ITS CADENCE FOR FORM.

Sandburg, Carl		Fog	A
Hughes, Langston		April Rain Song	A

CONCRETE

CONCRETE: POETRY IN WHICH THE WORDS FORM A PICTURE. THE WORDS MAKE THE READER SEE WHAT THE POEM IS SAYING.

Lester, Richard		A Cello	A
Ross, A.B.		Two in Bed	A

SOME POETRY COLLECTIONS TO CONSIDER:

Blishen, Edward (compiler)	Brian Wildsmith	Oxford Book of Poetry for Children	A
McCord, David	Marc Simont	Every Time I Climb a Tree	A
Dunning, Lueders, Smith		Reflections on a Gift of Watermelon Pickle	
Adams, Adrienne, (selector)	Adams	Poetry of Earth	A
Untermeyer, Louis (selector)		The Golden Treasury of Poetry	A

Attachment B

Haiku

Haiku is written in three usually unrhymed lines. Usually the 1st line has five syllables - 2nd line seven and 3rd line five again. The subjects of haiku are clear images of nature -

The Sunrise tints the dew; 61
The yellow crocuses are out, 8
and I must pick a few. 6
Josa

Diamantes

1. ________	1. subject noun
2. ________ ____	2. adjectives
3. ____ ____ ____	3. participles
4. ____ ____ ____	4. nouns related to subject
5. ___ ___ ______	5. participles
6. ____ ______	6. adjectives
7. ______	7. noun, opposite of the subject

Limerick

(3 stresses) There was an old man with a beard (A)
(3 stresses) Who said, "It is just as I feared . (A)
(2 stresses) Two owls and a hen, (B)
(2 stresses) Four larks and a wren (B)
(3 stresses) Have all built their nests in my beard". (A)

Limericks are highly regular, strongly rhythmical and rhymed verses.

Cinquain

Cinquain is a five line poem, usually-unrhymed, which follows a syllable pattern.

Line 1. Title - two syllables
Line 2. Description of title - four syllables
Line 3. Action - six syllables
Line 4. Feeling - eight syllables
Line 5. Another word for the title - two syllables.

Triolets

The triolet is an eight-line poem that uses two rhymes, abaaabab. Lines one, four, and seven are identical, as are lines two and eight. It is almost impossible to repeat so much in such a short poem without seeming playful.

A TRIOLET

A triolet fits on a postal card.
The triolet's for me.
Ballades spin on for many a yard
(A triolet fits on a postal card!)
To France With Love From Indolent Bard—
Hail, Gallic brevity!
A triolet fits on a postal card.
The triolet's for me.

Howard Cushman

Rondels

A rondel usually has fourteen lines and two rhymes; the first two lines are exactly repeated as lines seven and eight and again as lines thirteen and fourteen.

Too hard it is to sing
In these untuneful times,
When only coin can ring,
And no one cares for rhymes.
Alas for him who climbs
To Aganippe's Spring:
Too hard it is to sing
In these untuneful times.

His kindred clip his wing,
His feet the critic limes;
If fame her laurel bring,
Old age his forehead rimes:
Too hard it is to sing
In these untuneful times.

Austin Dobson

Free Verse

Free verse consists of lines that do not have a regular meter or rhyme.

Splinter

The voice of the last cricket
across the first frost
is one kind of good-by.
It is so thin a splinter of singing.
Carl Sandburg

Ballad Stanza

Ballad stanza consists of four lines with a rhyme scheme of abcb. The first and third line are tetrameter (4 stresses) and the second and fourth are trimeter (3 stresses)

From The History of John Gilpin
Now let us sing, "Long live the King, (a) (4 stresses)
And Gilpin, long live he;" (b) (3 stresses)
And when he next doth ride abroad (c)
May I be there to see! (b)

Sonnet

A sonnet is a fourteen-line stanza form consisting of iambic (two syllable foot with stress on second foot), pentameter (5 stresses) lines with specific rhyme scheme and content requirements depending on the type of sonnet.

An English or a Shakespearean Sonnet consists of 3 quatrains and a couplet. The rhyme scheme is abab, cdcd, efef, gg.

Narrative

Narrative poems are story poems and vary in stanzaic form, rhyme schemes and metric patterns. Students can retell favority stories and memories in narrative poems.

Lyrical Poems

Poems usually personal or descriptive that sing their way into the minds and memories of the listener.

OBJECTIVE:

To help young students gain an appreciation of poetry and develop enthusiasm for it. The teacher can share poems on a daily basis. This activity need not require more than a few minutes of class time and a good anthology. If the same time is set aside each day, the children will soon look forward to "poetry time." If the teacher occasionally repeats a poem the students especially enjoy, before too many readings, the listeners will make that poem theirs.

APRIL RAIN SONG

Let the rain kiss you.
Let the rain beat upon your head with silver liquid drops.
Let the rain sing you a lullaby.

The rain makes still pools on the sidewalk.
The rain makes running pools in the gutter.
The rain plays a little sleep-song on our roof at night—

And I love the rain.

Langston Hughes

DOWN THE RAIN FALLS

Down the rain falls,
Up crackles the fire,
Tick-tock goes the clock
Neither lower nor higher—

Such soft little sounds
As sleepy hens make
When they talk to themselves
For company's sake.

Elizabeth Coatsworth

Poetry - Grade 1
Adaptable 2-3

OBJECTIVE: To provide a variety of poems appropriate for 1-3 grade students to memorize in order to internalize the concept of rhythm and rhyme. Following are several poems appropriate for 1-3 grade students to memorize. Having students reading in unison is one way to begin the memory process.

FOG

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

Carl Sandburg

WHO HAS SEEN THE WIND?

Who has seen the wind?
  Neither I nor you:
But when the leaves hang trembling
  The wind is passing thro'.

Who has seen the wind?
  Neither you nor I:
But when the trees bow down their heads
  The wind is passing by.

Christina Rossetti

Monkey, monkey, bottle of pop;
On which monkey do we stop?
One, two, three,
Out goes HE.

THE MOON'S THE NORTH WIND'S COOKY

The Moon's the North Wind's cooky.
He bites it, day by day,
Until there's but a rim of scraps
That crumble all away.

The South Wind is a baker.
He kneads clouds in his den,
And bakes a crisp new moon *that . . . greedy*
North . . . Wind . . . eats . . . again!

Vachel Lindsay

MIX A PANCAKE

Mix a pancake,
Stir a pancake,
  Pop it in the pan;
Fry the pancake,
Toss the pancake,—
  Catch it if you can.

Christina Rossetti

Poetry - Grade 1
Adaptable grades 2 - 3

OBJECTIVE: Students will add 2 to 4 lines to a familiar poem continuing the rhythm and rhyme. This can result in a class poem.

Cumulative poems such as "This is the House That Jack Built," and the following poems are good examples for students to use to add rhyming ouplets or sections of poems. They establish a very precise model to follow.

I went downtown
To see Mrs. Brown.
She gave me a nickel
To buy a pickle.
The pickle was sour,
She gave me a flower.
The flower was dead,
She gave me a thread.
The thread was thin,
She gave me a pin.
The pin was sharp,
She gave me a harp.
The harp began to sing
• • • •

I went down to the river
And I couldn't get across,
So I jumped on a mule—
I thought he was a horse.
The mule wouldn't pull,
So I traded him for a bull.
The bull wouldn't holler,
So I sold him for a dollar.
The dollar wouldn't pass,
So I threw it in the grass.
The grass wouldn't grow,
So I traded it for a hoe.
The hoe wouldn't dig,
So I traded it for a pig.
The pig wouldn't squeal,
So I traded it for a wheel.
The wheel wouldn't run,
• • • •

Another good example is Robert Kraus' book Whose Mouse are You? found in the school library.

Primary students will benefit also from action poems, poems they can act out and poems which can be divided for different voices.

The following poems are examples.

I think mice
Are rather nice.
Their tails are long
Their faces small.
They haven't any chins at all.
Their ears are pink,
Their teeth are white,
They run about
The house at night.
They nibble things
They shouldn't touch
And no one seems
To like them much.
But I think mice
Are rather nice.

ROSE FYLEMAN

THE WITCH

Medium Voices
I saw her plucking cowslips,
And marked her where she stood:
Low Voices
softly and a little afraid
She never knew I watched her
While hiding in the wood.

High Voices
a little louder
Her skirt was brightest crimson,
And black her steeple hat,
Her broomstick lay beside her— (*pause*)
I'm positive of that.

High Voices
Her chin was sharp and pointed,
Medium Voices
hesitatingly
Her eyes were—I don't know— (*pause*)
Low Voices
slowly and a little afraid
For, when she turned towards me— (*pause*)
I thought it best—to go!

Percy H. Ilott

Madeline by Ludwig Bemelmans (A Caldecott Honor Book, Viking, 1939)

In an old house in Paris that was covered with vines
lived twelve little girls in two straight lines.
In two straight lines they broke their bread
and brushed their teeth and went to bed.
They smiled at the good and frowned at the bad
and sometimes they were very sad.
They left the house at half past nine
in two straight lines in rain or shine--
the smallest one was Madeline.
She was not afraid of mice--
she loved winter, snow, and ice.
To the tiger in the zoo
Madeline just said, "Pooh-pooh,"
And nobody knew so well
how to frighten Miss Clavel.

In the middle of the night Miss Clavel turned on her light
and said, "Something is not right!"
And afraid of a disaster
Miss Clavel ran fast and faster.
Little Madeline sat in bed, cried and cried--her eyes were red.
And soon after Dr. Cohn
came, he rushed out to the phone,
and he dialed: Danton -ten-six--
"Nurse," he said, "it's an appendix!"
Everybody had to cry--not a single eye was dry.
Madeline was in his arm, in a blanket safe and warm.
In a car with a red light, they drove out into the night.

Madeline woke up two hours
later, in a room with flowers.
Madeline soon ate and drank.
On her bed there was a crank
and a crack on the ceiling had the habit
of sometimes looking like a rabbit.
Outside were birds, trees, and sky--
and so ten days passed quickly by.
One nice morning Miss Clavel said,
"Isn't this a fine
day to visit Madeline?"
VISITORS FROM TWO TO FOUR read a sign outside her door.
Tiptoeing with solemn face, with some flowers and a vase,
in they walked and then said, "Ahhh,"
when they saw the toys and candy--and the dollhouse from Papa.
But the biggest surprise by far--on her stomach was a scar!
"Good-bye," they said, "we'll come again,"
and the little girls left in the rain.
They went home and broke their bread,
brushed their teeth and went to bed.

In the middle of the night Miss Clavel turned on her light
and said, "Something is not right!"
And afraid of a disaster
Miss Clavel ran fast and faster,
and she said, "Please children do--
tell me what is troubling you?"

And all the little girls cried, "Boohoo,
we want to have our appendix out, too!"

"Good night, little girls! Thank the Lord you are well! And now go to sleep!" said Miss Clavel.
And she turned out the light--and closed the door--
and that's all there is--
there isn't any more.

Poetry - Grade 1
Adptable 2-3

LITTLE PIGGY

All 'Where are you going, my little pig?'
Solo 1 'I'm leaving my mother, I'm growing so big!'
All 'So big, young pig!
So young, so big!
What, leaving your mother, you foolish young pig?'

All 'Where are you going, you little pig?'
Solo 2 'I've got a spade, and I'm going to dig!'
All 'To dig, little pig!
A little pig dig!
Well, I never saw a pig with a spade that could dig!'

All 'Where are you going, you little pig?'
Solo 3 'Why, I'm going to have a nice ride in a gig!'
All 'In a gig, little pig!
What, a pig in a gig!
Well, I never yet saw a pig in a gig!'

All 'Where are you going, you little pig?'
Solo 4 'I'm going to the barber's to buy me a wig!'
All 'A wig, little pig!
A pig in a wig!
Why, whoever before saw a pig in a wig?'

All 'Where are you going, you little pig?'
Solo 5 'Why, I'm going to the ball to dance a fine jig!'
All 'A jig, little pig!
A pig dance a jig!
Well, I never before saw a pig dance a jig!'

Thomas Hood

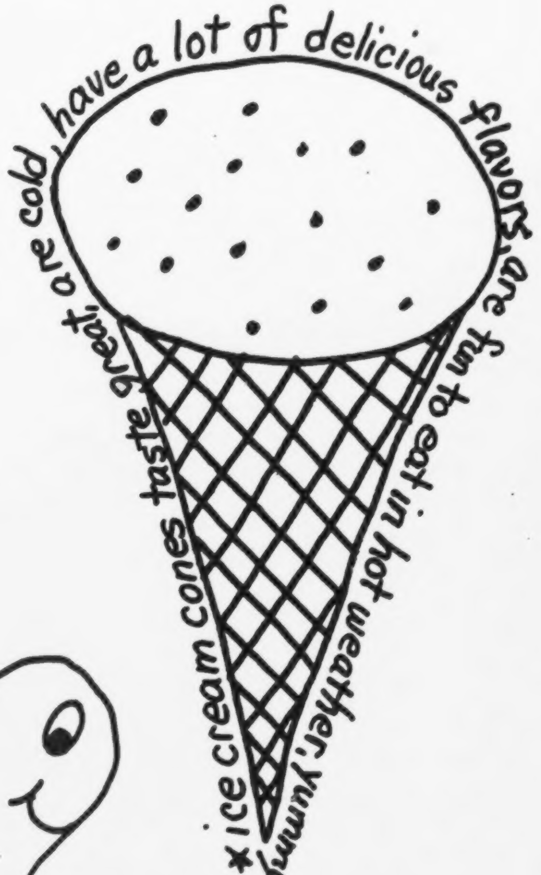
FREE VERSE

Activity: Free verse poetry book

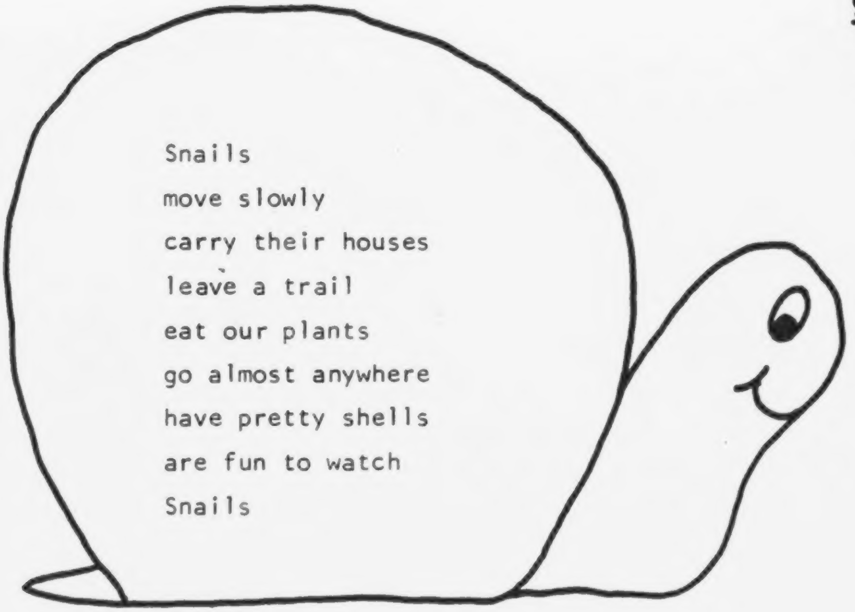
Children write poems about things they like, that make them happy.

Here are three forms of free verse that children can do easily and think are fun.

Butterflies
Butterflies are beautiful.
Butterflies have many colors.
Butterflies fly in the sky.
Butterflies can land on my hand.
Butterflies are very special.
Butterflies are important to me.



*ice cream cones taste great, are cold, have a lot of delicious flavors, are fun to eat in hot weather. yummy



Snails
move slowly
carry their houses
leave a trail
eat our plants
go almost anywhere
have pretty shells
are fun to watch
Snails

Children write as many poems as they can. Put the poems in a poem book "Happy Times." Cover on following page.

HAPPY TIMES

by ______________________

RIDDLES

Simple riddles are fun for children to write. Riddles about objects or animals are probably the easiest to start with.

Have the children think of an object or animal. Tell them to describe what it looks like and how it is used without naming it on their papers.

Example: I can be made
out of wood.
I have four legs.
You sit on me.

Then write the answer or make a picture of the answer (or both) on the back of the paper.

Example: chair

Have the children write as many riddles as they can.

Put the riddles in "My Riddle Book". See the following page for the cover of the book.

My Riddle Book

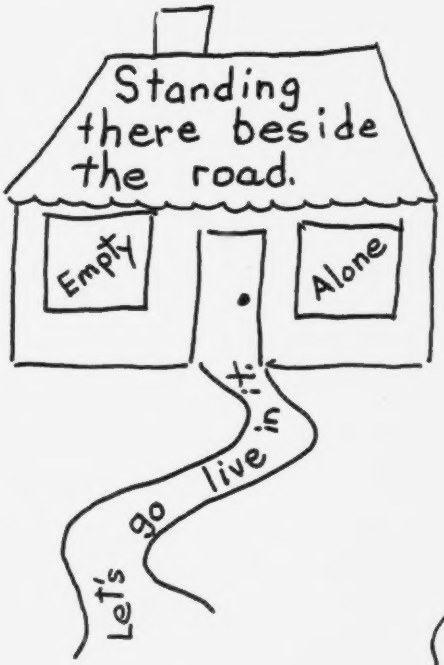
by________________

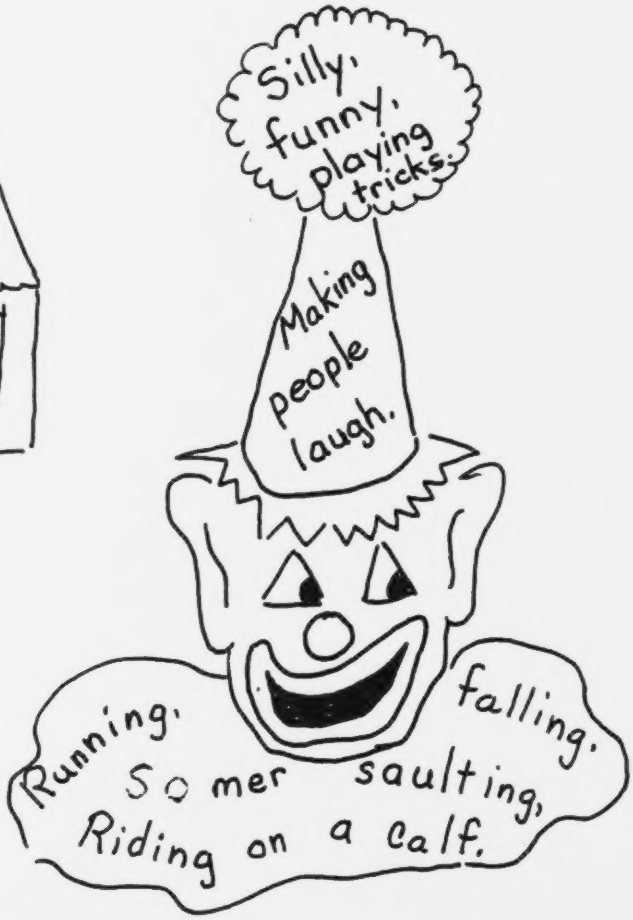
CONCRETE POETRY

Concrete poetry is meant to appeal to the eye. Students' poems can be displayed on a bulletin board.

Name Poems
E Energetic
L Loving
l Laughable
E Eager
N Nice

Poems can be placed on special shapes.


Standing there beside the road.
Empty
Alone
Let's go live in it.


Silly, funny, playing tricks.
Making people laugh.
Running, falling,
Somersaulting,
Riding on a calf.

COLLABORATIVE OR GROUP POEMS

Students who are reluctant to write poetry find that writing a class collaboration or group poem is not only easy, but fun to do. This is a good, confidence-building introduction to writing poetry.

Step One:

1. Describe what a class collaboration or group poem is.
    a. Each class member writes one line
    b. Each line should start "I wish" or "Sometimes I wish"
    c. The poem need not rhyme.
    d. The student need not sign his/her name.
2. Model - read poem from last year's class (see Attachment A)
    a. Point out detail and description
3. Assign - Student to write one "I wish" line, following rules above.

Step Two:

1. Preparation - arrange lines handed in by students into a class poem. Ditto for distribution to class.
    a. Read class poem together. Discuss vivid writing, strong images and common emotions which have been expressed. Point out that these are components of all good writing.
2. Discuss how to write individual "I wish" poem. Stress expanding an idea.
    a. Example of poor line: I wish I had $95,000.
    b. Example of strong line: I wish I had $95,000 so that I could buy a Rolls Royce with a chauffeur to drive me to school.
3. Assign students to write individual "I wish" poems.
    a. Must have at least 4 ideas or wishes
    b. Lines must start "I wish", "Sometimes I wish", or "And I wish".

COLLABORATIVE (cont.)

Example:

I Wish

I wish I had a little sister that would walk around
and I could pick her up.

I wish I had a bird so I could teach it some tricks so
maybe I could be in the circus.

I wish I had a horse so I could ride it with my friends.

I wish I had a rat just like my brother's rat and I would
name her Mary.

Julie, Grade 4

Step Three:

1. Do another group collaboration using the name of a color as the title. (See Attachment B)
2. Assign students to do "color" poems of their own, following these rules:
    a. Use the name of the same color in each line.
    b. Use the same repeating form as was used in the group collaboration.
    c. Try to relate color to a feeling

Example:

Red

Red is the color of the General Lee in the "Dukes of
Hazzard".

Red is the color of my face when I'm embarrassed.

Red is the color of strawberry Tidal Wave Bubble Gum.

Red is the color of one of the ghosts in Pac-Man.

Red is one of the colors in a rainbow.

Red is the color of our '57 T-Bird.

Chandler, Grade 4

COLLABORATION (cont.)

Pink

Pink is the color of the sun setting at night.
Pink is quiet as a whisper going around the room.
Pink is a soft satin ribbon on a little girl's dress.
Pink is forgiveness that you give to someone.
Pink is a rose on a thorny bush.
Pink is a baby lying in a bed.

Casey, Grade 4

Step Four:

1. Students can build individual poems by making comparisons. They should feel free to write whatever comes into their minds and to make unusual comparisons.
2. Practice by making a collaborative comparison poem first. Copy on the chalkboard lines given by students. (Duplicate at a later time for putting into their writing folders.) These rules should be followed:
   a. Use like or as in each line.
   b. Use one comparison in every line so there will be a repeating form.
3. Assign an individual comparison poem. To help them get started you might give the beginnings of the first four lines and ask each student to add two lines of his own.

Example:

Comparisons

Mrs. Wade is like a big brown furry bear.
A stubborn child is like someone who sits on the floor all
  day and folds his arms.
A locomotive is like a huge car that puffs up smoke.
My desk is not like Stephanie's sloppy desk.
A compliment is like a fire in the fireplace.
The letter Z is like a buzzing little bee.

Courtney, Grade 4

Reference: Kenneth Koch, Wishes, Lies and Dreams, Vintage Books, Chelsea House Publishers, Random House, New York, 1970

ATTACHMENT A

I WISH

I wish my sister was a little baby so I could hold her, and so she would not go into my room.
I wish I had a deer to ride on after school.
I wish I could fly an airplane to zoom all around.
I wish I had a pony of my own.

I wish I had the stamp collection my Dad used to have, because some of the stamps in it are very expensive.
I wish I was better than my sister because she always beats me.
I wish I hit a home run every time I was up so my team could win.
I wish I owned Pizza Time Theater, then I could play all the games I want.

Sometimes I wish I lived in the city so I could ride my bike.
Sometimes I wish I had all the video games that were made so I could play them all day.
Sometimes I wish I wasn't sick so I could play with my friends.
Sometimes I wish I had a younger brother so that instead of him hurting me, I hurt him.
Somtimes I wish I was the richest person in the world with a husband and a little girl.
Sometimes I wish I had a gold mine so I could look for gold.
Sometimes I wish I was magic so I could clean my room in a zap.
Sometimes I wish I had no phone so Lisa would not stay on the phone all night.
Sometimes I wish I was a puppy so I'd be able to get more attention from my family.
Sometimes I wish I had a robot to kill my brother.
Sometimes I wish Christmas was every day.

I wish I had magic so I could get anything.
I wish I had a mouse so I could scare my sister away.
I wish I was the luckiest man that ever lived so I could win everything.
I wish my bird had not flown away so that I could play with him.
I wish I was a millionaire so I could buy a fur coat.
I wish my dog could fly one hundred feet high.
I wish my bike was better so I could ride it.
I wish my cat was still small so I could put him in my sweater pocket.
I wish I had a go-cart so I could have some fun.
I wish I had a hundred more wishes so I could wish for a lot of things.

Room 11
9/8/82

ATTACHMENT B

White

White is the color of snow when it glistens in the
sun.

White are the stars in the sky at night.

White is a baseball that hasn't been hit.

White is the color of a warm, fluffy cat.

White is milk pouring into your mouth.

White is shivery, chilly cold.

Wind and lightning are white.

White is the pitter-patter of rain.

White makes you want to curl up by the crackling fire.

4th Grade
Room 11
9/14/82

NARRATIVE POETRY

Upper grade students can come to appreciate narrative poetry if it is presented along with the history they are studying. Ballads, old and new, are an excellent vehicle for teaching the beauty of poetic language. Many fifth and sixth grade students will be more comfortable imitating the narrative style than they will withe the more personal and emotional types of poetry.

Presenting Many Examples:

The teacher should present as many appropriate examples of poetry as possible. Below is a list, and following, are some printed copies of traditional ballads from English and American history. (Attachment A)

The Star-Spangled Banner	Francis Scott Key
America The Beautiful	Katherine Lee Bates
Columbus	Joaquin Miller
Johnny Appleseed	Vachel Lindsay
Apple-Seed John	Lydia Maria Child
Nancy Hanks	Rosemary & Stephen Vincent Benet
Lincoln	Nancy Byrd Turner
Barbara Frietchie	John Greenleaf Whittier
O Captain! My Captain!	Walt Whitman
Old Ironsides	Oliver Wendell Holmes
Paul Revere's Ride	Henry Wadsworth Longfellow
The Landing of the Pilgrim Fathers	Felicia D. Hemans
The Witch of Willowby Wood	Rowena Bennet
Casey at the Bat	Ernest Lawrence Thayer
Clipper Ships and Captains	Rosemary & Stephen Vincent Benet
Paul Bunyan	Arthur S. Bourinot
George Washington	Rosemary & Stephen Vincent Benet
Daniel Boone	Martha Keller
John Henry	Traditional

Also appropriate would be selections from the following:

Robin Hood	Traditional
The Pied Piper of Hamlin	Robert Browning
The Song of Hiawatha	Henry Wadsworth Longfellow

Writing New Verses for an Old Ballad

Choose a ballad for which the music is known. "The Fox", for example, is known by most children. After singing the known verses, have the students write another stanza, as a group or individually. In this case the same rhyming pattern should be used, but point out that the pattern may vary, even within one ballad. The frequent patterns are abcb or aabb.

THE FOX

A hungry fox went out one night —
He begged the moon to give him light
For he had many miles to trot that night
Before he could reach 'is dinno,
Dinno, dinno. Before he could reach 'is dinno.

Soon he reached the farmer's yard;
The ducks and geese declared it hard;
Their nerves were shaken and rest was marred
By a visit by Mister Foxo,
Foxo, Foxo. A visit by Mister Foxo.

He grabbed the black duck by the neck
And flung him all across his back;
The black duck cried out, "Quack, quack, quack,"
And his heels hung dangling downo,
Downo, downo. And his heels hung dangling downo.

Old Lady Slipper-slopper jumped out of bed,
Hoist up the window and thrust out her head,
Crying, "John, John, John, the black duck's gone;
The fox is off to his dinno."
Dinno, dinno. The fox is off to his dinno.

John ran up on the hill
And blew a blast both loud and shrill.
Said the fox, "That's pretty music; still
I would rather be off to my dinno."
Dinno, dinno. I would rather be off to my dinno.

Master fox trotted off to his den,
To his dear little foxes, eight, nine, ten;
Showing the luck of a good fat duck
And his legs hang dangling downo,
Downo, downo. And his legs hang dangling downo.

Master fox and his hungry wife
Ate very well without fork and knife;
They never had a better meal in all their life
And the little ones slicked the boneso,
Boneso, boneso. And the little ones slicked the boneso.

(Book of Ballads)

PAUL JONES

It's American frigate from Baltimore came,
Mounted guns forty-four, called the *Richard* by name,
Came to cruise in the Channel of old England's fame,
With a noble commander, Paul Jones was his name.

We had not sailed far till there we espied
A large forty-four and a twenty likewise,
Those two noble warships well laden with store.
We'll toss up the can to our country once more.

At the hour of twelve, Pierce came alongside.
With a fond speaking-trumpet, "Who are you?" he cries,
"Come answer me quickly! I shall hail you no more,
Or else a broadside into you I will pour."

Our carpenter being frightened to Paul Jones did say,
"Our ship she leaks water from fighting to-day."
Paul Jones he made answer in the height of his pride,
"If we can't do no better let her sink alongside!"

We fought them four glasses, four glasses so hot,
Till fifty bold seamen lie dead on the spot,
When fifty-five wounded and bleeding in gore,
While the thundering loud cannons of Paul Jones did roar.

Come now, my brave boys, we have taken a prize,
A large forty-four and a twenty likewise.
Those two noble warships well laden with store.
We'll drink of the can to our country once more.

God help the poor widow who shortly must weep
For the loss of her husband now sank in the deep.
We will drink to Paul Jones with his sword in his hand,
Who showed us an action and give the command.

(Book of Ballads)

THE TEXAS RANGERS

Come all you Texas Rangers, wherever you may be,
Likewise pay attention and listen unto me;
My name being nothing extry, the truth to you I'll tell;
I am a Texas Ranger, brave boys, I wish you well.

'Twas at the age of brave sixteen I joined that jolly band;
We marched from San Antonio down to the Rio Grande.
Our captain he informed us, of course he thought it right,
"Before we reach the station, boys, we'll surely have to fight."

I saw those Indians coming, I heard them give their yell;
My feelings at that moment no mortal tongue can tell;
I saw their glittering lances as arrows 'round me hailed,
My heart it sank within me, my courage almost failed.

I saw the smoke ascending, it almost reached the sky,
My heart was filled with anguish as though I were to die;
But when the bugle sounded, he gave us this command,
"To arms, to arms," he shouted, "and by your horses stand."

We fought that dreadful battle for nine long hours or more,
The like of dead and wounded I'd never seen before;
Five hundred noble rangers as ever saw the west
Lay bleeding by their comrades, sweet be their peaceful rest.

I thought of my dear mother, who in tears to me did say,
To you they are but strangers, with me you'd better stay.
I thought she was old and childish or at least she did not know,
My mind was bent on rambling, and a-rambling I was bound to go.

Now perhaps you have a sister, perhaps a mother too,
Or perhaps you have a sweetheart to weep and mourn for you;
If this be your condition, and you are inclined to roam,
I advise you by experience, you'd better stay at home.

Come you that stand around me, pray listen unto me,
Don't leave your homes, your happy homes, for gold or prosperity
To travel far from friends and home on the dark and dreary plain,
Where the Indians will leave you to never return again.

I've travelled the western countries till I know them very well,
I've roamed the Rocky Mountains, where many the bravest fell;
I've travelled the western countries where roamed the Indians wild,
But I'll never forget the home I left when I was still a child.

So come all you Texas Rangers, as I have said before,
My father and my mother are on the earth no more;
I've seen the fruits of rambling, and know the hardships well,
For me, I will go home to the girl I love so well.

(Book of Ballads)

JESSE JAMES

Jesse James was a lad that killed many a man.
He robbed the Danville train.
But that dirty little coward that shot Mr. Howard
Has laid poor Jesse in the grave.

It was Robert Ford, that dirty little coward,
I wonder how he does feel;
For he ate of Jesse's bread and slept in Jesse's bed
And laid poor Jesse in the grave.

CHORUS

Poor Jesse had a wife to mourn for his life,
His children they were brave;
But that dirty little coward that shot Mr. Howard
And laid poor Jesse in the grave!

It was his brother Frank who robbed the Gallatin bank
And carried the money from the town.
It was at this very place they had a little chase,
For they shot Capt. Sheets to the ground.

They went to the crossing not very far from here,
And there they did the same;
With the agent on his knees he delivered up the keys
To the outlaws Frank and Jesse James.

It was on Wednesday night, the moon was shining bright,
They robbed the Glenville train.
The people they did say, for many miles away,
It was robbed by Frank and Jesse James.

It was on Saturday night, Jesse was at home,
Talking with his family brave.
Robert Ford came along like a thief in the night
And laid poor Jesse in the grave.

The people held their breath when they heard of Jesse's death
And wondered how he ever came to die.
It was one of the gang called little Robert Ford,
He shot poor Jesse on the sly.

This song was made by Billy Gashade
As soon as the news did arrive.
He said there is no man with the law in his hand
Can take Jesse James when alive.

(Book of Ballads)

ZEBRA DUN

We was camped on the plains at the head of the Cimarron,
When long come a stranger and stopped to argue some;
He looked so very foolish, we began to look around;
We thought he were a greenhorn that had just come out a town.

We asked if he'd been to breakfast; he hadn't had a smear,
So we opened up the chuck-box and tole him to eat his share.
He took a cup of coffee and some biscuits and some beans,
And then began to talk about them foreign kings and queens.

And all about that Spanish war, and fightin' on the seas
With guns about as big as steers, and pistols big as trees.
And all about old Paul Jones, a mean fightin' son-a-gun;
He said he was the grittiest cuss that ever pulled a gun.

Such an edicated fellow, his thoughts just come in herds
And every dog-goned sentence had ten jaw-breakin' words.
He just kept a-talkin till he made the boys all sick,
And we began to look around just how to play a trick.

He said that he had lost his job up on the Santa Fe
And he was goin up the plains to strike the old F.D.
He didn't say how come it, some trouble with the boss,
But said he'd like to borrow a nice old saddle hoss.

This tickled all the hands to death; they all laughed in their sleeves.
"We sure will lend you a hoss," they said, "as fat and fresh as you please."
And they turned and grabbed a lariat and roped the Zebra Dun
And then we all a stood around and waited for the fun.

Old Dun he was a Rocky outlaw that had grown so awful wild
That he could pow the moon every jump he made a mile.
Then old Dun he stood still, as if he didn't know,
Until they had him saddled, and ready for to go.

When that stranger hit the saddle, old Dun he quit the earth
And he travelled right straight up for all that he was worth.
A-pitchin and a-squealin, a-havin wall-eyed fits,
His hine feet perpendicular, his front feet in the bits.

We could see the tops of mountains under Dun at every jump
But the stranger, he was growed there, just like a camel's hump.

(Book of Ballads)

The stranger, he just set there and twirled his black mustache
Just like a summer boarder a-waitin for his hash.

He thumped him in the shoulders and he spurred him in a whirl
To show them flunkey punchers that he was a wolf of the world.
When the stranger had dismounted once more down on the ground,
We knowed he was a thoroughbred, not a gent from town.

The boss he was a-standing round a-watchin of the show;
He walked right to the stranger and said, "You need not go,
If you can use the lasso like you rode that Zebra Dun,
You're the hand I been a-lookin for ever since the year of one."

There's one thing, and a sure thing, that I've learned since I been born,
Every edicated fellow ain't a plum dam greenhorn.

(Book of Ballads)

Writing a Ballad About a Story

After reading a story or book, students can compose a narrative poem or a ballad to music. Each student can contribute a couplet. Certainly, some prewriting activities will be necessary. A starting point would be to have students write two or three sentences when they finish reading each section or chapter of the story. These might be summarizing sentences or sentences that point out the main ideas of the section. Then, when they have completed the reading, they will have some ideas to work with.

To initiate the actual writing of the poem, the teacher should conduct a brainstorming session to elicit ideas and possibly even write one or two stanzas as a group. If it is to be a ballad, the group can compose the chorus. The advantage of writing a ballad set to familiar music is that the music controls the meter, making the writing easier.

Writing Poetic Fables

Have students retell favorite folk tales, fables or legends as poems. First read some translations of Aesop which have been done in poetic form. Two examples follow. It is important for students to know that ballads and other narrative poems highlight the important points of a story, leaving out the connecting details. The reader or listener must fill in the missing links. Therefore, their poems may be short--one or two stanzas. (see Attachment B)

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The Wolf and the Crane

Poetry
Attachment B

A wolf, with a bone in his throat, for a sum
Once hired a crane in a hurry to come.
The wolf on his haunches sat, frightened and still;
The crane then inserted his surgical bill,
And, extracting the sliver, demanded his pay.
The wolf with a grin: "O Crane, go away —
It's surely enough that I left you alone,
When you stood with your head inside of my own."

In serving the wicked, child, hope for no gains,
And be glad if you come out alive for your pains.

Translation by
William Leonard, 1912.

(Aesop - Five Centuries of Illustrated Fables)

The Stag and His Antlers

That good from bad men rarely know
This apologue may serve to show:
A stag upon a fountain's side,
Beheld his branching horns with pride;
While of his spindle-shanks ashamed,
Their disproportioned form he blamed.
Sudden he hears the hunter's cries,
And to the forest nimbly flies.
The woods receive their well-known guest;
His tangled horns his feet arrest;
The hounds approach, and seize their prey,
Who, dying, thus was heard to say:
"Wretch that I am! too late I learn,
How little we the truth discern!
What would have saved me I despised,
And what has been my ruin, prized!"

Translation by
Sir Brooke Boothby, 1809.

(Aesop - Five Centuries of Illustrated Fables)

AN EASY-TO-USE SIXTH GRADE UNIT ON FORMULA POETRY

FIVE SENSE POETRY

The five senses are: ____________ ____________

____________ ____________ ____________

Colors can be symbolic:

What color is fear?____________
What color is anger?____________
What color is success?____________
What color is boredom?____________

What color is peace?____________
What color is love?____________
What color is envy?____________
What color is joy?____________

Problems are black,
They sound like children crying.
They taste of castor oil.
And smell like spinach.
They make you feel unwanted.

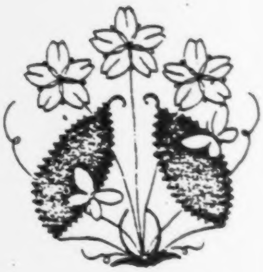
Matt Hickel

Fear is black.
It smells of sauerkraut
And tastes like sardines.
It sounds like silence
And feels like slimy anchovies.

Theresa DuBois

NOW, YOU TRY:

Line 1: Tell what color an emotion or or feeling is. ____________
2: Tell what the emotion tastes like. ____________
3. Tell what the emotion sounds like. ____________
4. Tell what the emotion smells like. ____________
5. Tell what the emotion looks like. ____________
6. Tell what the emotion makes you feel like. ____________



WRITE TWO MORE OF THESE POEMS. THEN WRITE YOUR FAVORITE(S) IN YOUR POETRY FOLDER.

The poems in this section are called formula poems because you can create a poem by following a formula.

"Anyone Can"Poem:

Birds
Flying, gliding, sailing
They scour the sky
Pilots

Teeth
Chew, crunch, cavity
They gleam or fade
Choppers.

Girls
Giggles, goofing, sneaky
The more you know them, the
less you like them.
Women

Pencils
Writing, lying, telling
Recorders of our lives
Pencils

YOU TRY

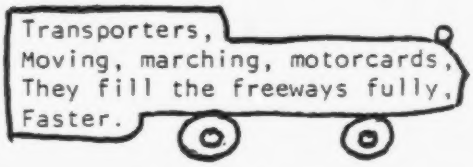
Write one word; subject of poem: ______________________________

Write three words which describe the first word: ______________________, ____________________, _______________

Write a sentence or phrase to describe the first word: ____

Repeat the first word or write a synonym: ______________________________

Now, try another using alliteration. Alliteration is the repetition of the consonant sounds of words. Find the alliteration below:



Transporters,
Moving, marching, motorcards,
They fill the freeways fully,
Faster.

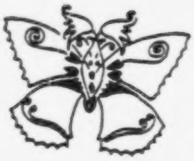
Cinquain: Five line poem arranged as follows:

Line 1: One word
2: Two words describing first word
3: Three words describing an action
4: Four words describing a feeling
5: One word which repeats first word or synonym of it.

Friendship
Pleasure's smile
We two together.
Content with words not said
Understanding .

Write an example of each kind of formula poem, Anyone Can, Alliteration, and Cinquain, in your poetry folder.

Septolet: This poem has seven lines and a total of fourteen words.



Butterfly	
Sailing lazily	Description of an event
Through summer blue	
Freely afloat	
NET	One word changes the mood from
Descends rudely	happy to sad or visa versa
To capture freedom	
	New mood is shown.

Diamante: Iris M. Tiedt created this form of poetry which is diamond-shaped.

1 word...subject	Love...
2 words..adjectives (describers)	Happy, secure
3 words..participles (ed, ing words)	Dreaming, talking, loving
4 words..relating to subject	Husband, wife, children, home....
3 words..participles	Quarreling, hating, degrading
2 words..adjectives	Angry, mad,
1 word...opposite of the subject	Hate,

MAKE A LIST OF OPPOSITES FOR THIS POEM

Sneaky Poem: J. A. Senn created this form which is very similar to others but it has an interesting twist. You don't know the subject until the last line.

Line 1:	noun	Clock
2:	adjective and noun	Noisy reminder
3:	two verbs	Ticking, tocking
4:	thought, phrase, sentence	It counts out my life
5:	the subject	Heart

To do this poem, you should think of two things which are similar.... snake, road; rain, tears, and then create lines which could describe both.

ASSIGNMENT:

Choose one of the following to do.

1. Write five poems using any two or more of the formula poems. Put the examples in your poetry folder.

2. Write two poems. Illustrate each poem using magazine pictures or your own drawings. Write the poem in felt pen. Mount the poem and pictures on construction paper for display.

WORD WONDERS

SHORTS: These poems are called shorts because you can only use four words in the entire poem. You must, however, arrange the words and place them so that they have meaning.

Example:

Hit
Hit, run slide
Hit, run slide
Hit run, slide
Hit run, slide
OUT

Me
Me-me-me-me
You-you-you-you
Me-me-me-me
You-you-you-you
US!

Cindy Williamson

Select your four words which are somehow related and write them here: ______________, ______________, ______________, ______________

Ideas: child, learn, mistake, adult
seed, dirt, water, grow
childhood, youth, adulthood, death
boards, tow, hit-it, skier

BECAUSE:

In this poem, each line must start with one of the words below:

because, since, as, when, ____________ ____________ ____________

The last line does not. It completes each of the dependent phrases.

Example:

Because it was white,
Because it was cold,
Because it was delicious,
Because it made me feel weird,
Because it made me feel excited,
I threw snowballs at my brother.

(Tracy Bartkowski)

When I saw a purple rabbit,
As I jumped over a green squirrel,
Since the yellow kangaroo jumped,
Because I saw a pink moose head,
I realized I was color-blind.

(Diane Gorman)

Write a "Short" and a "Because" poem for your folder. Illustrate one (or both) of your poems.

Poetry- Grade 6
(Formula)

SYLLABLE - SCRABBLE

The poems that we will look at next all involve the use of syllables. In order to do them, you'll need to know what a syllable is. How many syllables does each word below have:

funny ____ unimportant ____
heart ____ finally ____
single ___ summer ____

DEFINITION: There are as many syllables in a word as there are sounds.

HAIKU: This form of poem usually describes something in nature.

Formula: Line 1: 5 syllables
2: 7 syllables
3: 5 syllables

The falling flower
I saw it drift back to branch
Was a butterfly.

QUINZAINE: The first line is a statement. The second and third lines are a question.

Formula: Line 1: 7 syllables
2: 5 syllables
3: 3 syllables

Cars plunging frantically
Why are they speeding
To nothing?

QUINTAINE: This poem is written in syllabic progression. It has five lines.

Formula: Line 1: 2 syllables
2: 4 syllables
3: 6 syllables
4: 8 syllables
5: 10 syllables

Sunshine......
Warmly soothing
Coaxing, persuading life
From moist, earth-nestled seedlings
Behold poppies, red and pink and yellow.

HAILVESTION: This poem follows the pattern of the Haiku. Mrs. Flanagan of New Jersey added the question at the end and created this form.

Formula: Line 1: 5 syllables
2: 7 syllables
3: 5 syllables
4: A question about the topic.

Newborn dandelion
Yellow as the bright sunlight
Brightening dark fields
Must your hair turn white tonight?

SEPTONE: Edward Pearson invented this poem form which is based on your phone number. Write your phone number here: ________________
That is the number of syllables which appear in each line of the poem. Find the phone number of each student below:

SEPTONE: (cont.)

___________Abandoned
___________Is the dead cornfield
___________Harvest has passed.
___________...
___________One crow
___________Burrows 'midst the
___________Food

Linda Hoffman

_______Along the
_______Murky shore we walk
_______Amidst
_______A carpet of
_______Brown leaves while we
_______Gaze in awe at
_______The sky of blue, framed
by gold leaves.

Jean Noble

If you don't like the Septone, try an ADDRONE (Your address spells the syllables) or a Birdone (Your birthdate spells the number of syllables). These two ideas were developed by Sharon Belshaw.

Write an example (or two) of each poetic form for your folder.

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1/86

SARATOGA UNION SCHOOL DISTRICT

SCOPE AND SEQUENCE FOR WRITING SKILLS

Writing Guide Pgs		K 1 2 3 4 5 6
	Pre-Writing - The First Stage	
p. 2-3	1. Gathers ideas for topic	K–6
p. 18-28	Brainstorm Cluster Wordchain	
	2. Gathers information	K–6
	Personal observations Interviews Survey Research Takes/makes notes	
	Beginning to Write - Making Sense out of Ideas	
p. 2-3	1. Make a simple outline - webbing	K–5
p. 18-28	2. Make an outline using the Roman Numeral System	5–6
	Writing - One Stage in the Process	
p. 3	1. Teacher models first draft	K–1
	2. Writes first draft	2–6
	3. Identifies the purpose	3–6
	4. Identifies the audience	4–6
	5. Uses proper writing style	4–6

Writing Guide Pgs		K	1	2	3	4	5	6
	Response - Reacting to What Was Written							
p. 4	1. Teacher models giving and receiving responses	K						6
p. 76-88	2. Receives a response			2				6
	3. Gives a response			2				6
	Revision - Re-examining What Was Written							
p. 4	1. Teacher models revision	K						6
	2. Uses response in revision			2				6
p. 38-42	3. Revises and develops sentence (show me vs tell me)			2				6
	4. Revises and develops paragraph (show me vs tell me)				3			6
(holistic scoring ideas may aid) p. 60-75	5. Revises and develops content unity order clarity				3			6
	6. Varies word choice (to be vs active verbs)					4		6
	7. Sentence combining					4		6
	8. Uses variety of sentence beginnings					4		6
	9. Varies length and complexity							6

Writing Guide Pgs		K	1	2	3	4	5	6
	Editing - Refining What Was Written							
p. 5	1. Teacher models editing	K						6
	2. Corrects sentence fragments			2				6
	3. Corrects run-on sentences				3			6
	4. Corrects overworked words and phrases				3			6
	5. Checks for proper format				3			6
	6. Corrects for redundancy					4		6
	Proofreading - Last Chance!							
p. 5	1. Teacher models proofreading	K			3			
	2. Locates and corrects errors in capitalization			2				6
	3. Locates and corrects errors in punctuation			2				6
	4. Locates and corrects errors in grammar			2				6
	5. Locates and corrects errors in spelling			2				6
	Evaluation							
p. 6	1. Primary trait scoring			2				6
p. 59-60	2. Analytical scoring					4		6
Examples p. 62-75	3. Holistic scoring					4		6

Writing Guide Pgs		K	1	2	3	4	5	6
	Post-Writing							
	Suggested post-writing activities:							
	1. Make a class book	K						6
	2. Read orally to group or class	K						6
	3. Display in classroom	K						6
	4. Make individual books	K						6

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FIRST HAND EXPERIENCE

Writing ·uide Pgs			K 1 2 3 4 5 6
p. 90-95	1.	Make class charts	K______2
	2.	Write mapping ("I" center)	K______________6
	3.	Create me-bag	
	4.	Make life map	choose at least one activity
	5.	Make time line	
	6.	Make profile	
	7.	Write analogies and metaphors	5____6
	8.	Write a diary or a journal	3________6
	9.	Make a log	K____________5
	10.	Autobiography - Primary - "All About Me" "Feelings Book"	K______2

Writing Guide Activities - Specific for grade - may be adapted to other grade levels

First - p. 96-121
Second - p. 122-127
Third - p. 128-132
Fourth - p. 133-136
Fifth - p. 137-139
Sixth - p. 140-148

STORIES

Writing Guide Pgs		K 1 2 3 4 5 6
p. 149-151	1. Dictates two or three sentences	K ____ 1
	2. Writes a two or three sentence story on their own	1 ____ 2
	3. Creates a beginning for a story with a supplied ending	2 ____ 3
	4. Creates an end for a story with a supplied beginning	2 ____ 3
	5. Writes a story - one paragraph	2 ____ 3
	6. Writes a complete story (introduction, body and conclusion)	3 ____ 6
	7. Develops a character	4 ____ 6
	8. Develops a plot for a story	4 ____ 6
	9. Develops a setting for a story	5 ____ 6
	10. Writes a simple dialogue	5 ____ 6
	11. Writes a complete story using elements developed in #6, 7, 8 and 9	5 ____ 6

Writing Guide Activities - Specific for grade - may be adapted to other grade levels

First - p. 152-164
Second - p. 165-170
Third - p. 171-175
Fourth - p. 176-178
Fifth - p. 179-180
Sixth - p. 181-192 (science fiction story writing)

PARAGRAPH FORM

Writing Guide Pgs		K	1	2	3	4	5	6
	Expository (Essay)		1					6
p. 43-58	1. Stages 1-2-3 Powergraph 122		1	2				
	2. Stage 4 Powergraph 122 Conventions 1-8			2	3			
	3. Stage 5 Powergraph 12323 Conventions 1-9					4	5	
	4. Stage 6 Powergraph 12323 Conventions 1-10						5	6
	Paragraphs							
p. 193-198	1. Indents				3			6
	2. Groups sentences into paragraph describing people, places or things				3			6
	3. Writes a topic sentence					4		6
	4. Writes a concluding sentence					4		6
	5. Writes an explanation (how to, information, etc.)					4		6
	6. Writes a narrative (incident or event in sequence)					4		6
	7. Teacher models transition sentences							6

Writing Guide Pages	Paragraphs (Cont)	K	1	2	3	4	5	6
	Writing Guide Activities - specific for grade - may be adapted to other grade levels							
	First - p. 197-200 Second - p. 201-212 Third - p. 213-214 Fourth - p. 215-222 Fifth - p. 223-229 (includes State Report From) Sixth - p. 230-247 ("I" Search and Biography)							
	Research Papers							
p. 193-198	1. Chooses a topic					4	____	6
	2. Locates information needed for a report					4	____	6
	3. Writes a simple outline					4	____	6
	4. Takes and organizes notes						5	6
	5. Writes an outline (Roman Numeral System)						5	6
	6. Uses notes or outline to develop paragraphs						5	6
	7. Organizes paragraphs into report (introduction, body, conclusion)						5	6
	8. Writes a bibliography						5	6

FOLKLORE

Writing Guide Pgs		K	1	2	3	4	5	6
p. 248-250	1. Listen to fairy tales, fables, myths, legends							
	2. Discuss attributes of each form and identify after reading		1					6
	3. Write a fairy tale							
	4. Write a fable							
	5. Write a myth							
	6. Write a legend							
	7. Writes one or more (fairy tale, fable, myth, legend)							

Writing Guide Activities - specific for grade level - may be adapted to other grade levels

First - p. 251
Second - p. 252-258
Third - p. 259-260
Fourth - p. 261-262
Fifth - p. 263-264
Sixth - p. 265-270

DRAMA

Writing Guide pgs			K	1	2	3	4	5	6
p. 271-280	1.	Act out "dramatic play" of situation or experience	K	—	2				
	2.	Act out a pantomime	K	—	2				
	3.	"Role play" a character	K	—	2				
	4.	Act out a story - using themselves or puppets	K	—	2				
	5.	Create a puppet show	K	—	2				
	6.	Act out plays which appear in reading text or other scripts		1	—	—	—	—	6
	7.	Beginning play writing - students create and dictate as a group				3			
	8.	Write a dialogue					4	5	
	9.	Write conversation					4	5	
	10.	Write quotations						5	6
	11.	Write a monologue							6

Writing Guide Activities - specific for grade level - may be adapted to other grade levels

First - p. 281 (also kindergarten)
Second - p. 281
Third - p. 282
Fourth - p. 283-286
Fifth - p. 287-288
Sixth - p. 289-293 (monologues)

POETRY

Writing Guide Pgs		K	1	2	3	4	5	6
p. 294-299	1. Listens to poems on a regular basis	K						6
	2. Memorizes poems	K						6
	3. Writes one kind of poetry			2				6
	4. Writes riddles			2				6

Definitions of poetry forms

p. 300-303

Haiku
Diamantes
Limerick
Cinquain
Triolets
Rondels
Free Verse
Ballad Stanza
Sonnet
Narrative
Lyrical poems

Writing Guide Activities - specific for grade - may be adapted to other grade levels

First - p. 304-309 (poems to memorize)
Second - p. 310-313 (free verse)
Third - p. 314 (concrete)
fourth - p. 315-319 (collaborative or group poems)
Fifth - p. 320-328 (narrative poetry - ballads)
Sixth - p. 329-334 (formula poetry - includes five sense poetry, anyone can poem, cinquain, septolet, diamante, sneaky poem, word wonders, because, haiku, quinzaine, quintaine, hailvestion and septone.)

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LETTERS

Writing Guide Pgs		K	1	2	3	4	5	6
	1. Copies and illustrates personal note	K	1					
	2. Writes a thank-you note		1					6
p. 126	3. Writes a friendly letter			2				6
	4. Writes an invitation						5	6
	5. Addresses an envelope					4		6
	6. Writes a business letter							6
	7. Addresses a business envelope							6

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OTHER WRITING IDEAS (OPTIONAL)

Writing Guide Pgs			K	1	2	3	4	5	6
	1.	Writes spelling sentences		1					6
	2.	Writes dictated sentences		1					6
	3.	Writes telephone message				3			6
38-42	4.	Uses descriptive language (tell me vs show me)				3			6
	5.	Writes a book report				3			6
	6.	Writes a cartoon				3			6
	7.	Writes a rhyme or limmerick				3			6
	8.	Writes a news story				3			6
	9.	Writes variety of poetry forms				3			6
	10.	Uses sensory images						5	6
	11.	Uses exaggeration						5	6
	12.	Uses figurative language						5	6
	13.	Uses graphic language						5	6
	14.	Defines a term						5	6
	15.	Writes a play						5	
	16.	Keeps a diary						5	
	17.	Writes an autobiography						5	

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OTHER (Con't)

	K	1	2	3	4	5	6
18. Writes an adventure story						5	6
19 Writes a persuasive composition						5	6
20. Writes a slogan						5	6
21. Writes an advertisement						5	6
22. Sentence modeling						5	6
23. Letter to the editor						5	6
24. Adapts story written in dialogue form						5	6
25. Adapts story not written in dialogue form						5	6
26. Writes a duologue						5	6